Writings *by* & *about* James Abbott McNeill Whistler

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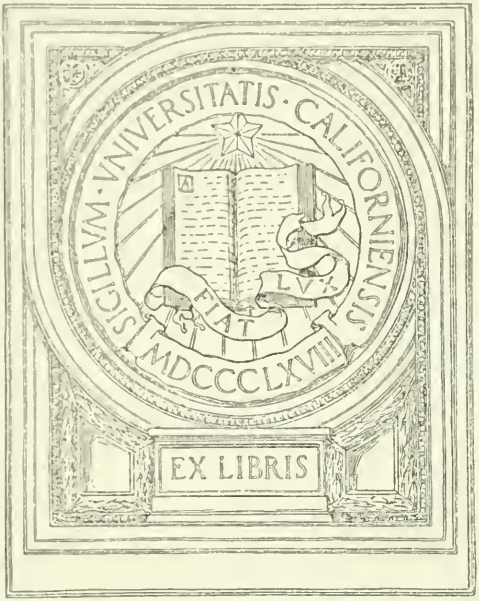

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A Bibliography

By

Don C. Seitz

Edinburgh 1910

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20 South Frederick Street

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350 *copies have been printed of this book.*

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To
Robert Hunt Lyman

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THE abundant literature written by and about James Abbott McNeill Whistler, and the widespread interest manifested in the artist and his works by art-lovers, critics, and collectors, provide the excuse for making this little Bibliography. It cannot pretend to be complete in all particulars, but will furnish a ready guide, it is hoped, to the more important writings and to the catalogues of the artist's paintings, etchings, and lithographs.

Besides being a Master of the Brush, Pencil, and Etching Needle, and pretty handy with his Pen, Mr Whistler was a Master of the great art of attracting attention which is given to a carefully selected few of the earth's millions, by some well-planned scheme that accurately gauges the amount the universe can

stand. This he cultivated and practised. From the West Point day, when he neglected to recall that silicon was not a gas, to his last hour he made himself the centre of interest in whatever circle he cared to affect until the world was his stage.

Theatrical, eccentric, and quarrelsome according to the common view, he had, on the other hand, a nice idea of the requirements of advertising, and quite upset the ethics of his profession by his assiduity in keeping himself before the public until his merits as an artist were so clearly recognized as no longer to need what might be called the "playing up" of his personality.

Whatever hardships may have attended his long career, they were the results of temperament rather than obscurity. His was no attic genius shivering in the shade. He lived as he pleased, liked and hated as he pleased, through the many-hued years of the last two-thirds of the nineteenth century, and stood long enough on the threshold of the twentieth to be remembered as one of the great figures clustered about its dawn.

The numerous conflicts carried on in the

London press, the art societies, and the courts were summed up for all time in "The Gentle Art of Making Enemies," issued in 1890. Neither the idea nor the title was Whistler's, but the material was, and the book is the true starting-point in Whistler literature.

The alternating remarks of "E." and "J." in the Pennell biography are not always accurate, and their errors concerning the creation of "The Gentle Art" are worthy of correction. This combination of pertness and pasquinade, with clear sense in art, had its origin in the ingenious mind of Mr Sheridan Ford, a talented American journalist, poet, and critic. While in London writing for the Bacheller Syndicate in the late eighties, he formed the acquaintance of Whistler, and the fortunes of both being at a low ebb, it occurred to Mr Ford that the letters and talks of the artist might be put together in an interesting book, to their mutual advantage. Mr Whistler showed but languid interest in the work. Mrs Whistler encouraged the editor and finally aroused some attention on the part of the artist. The inevitable break did not come until Mr Whistler, in going over the com-

pleted book, ordered a letter from Oscar Wilde, which replied to Whistler's charge of plagiarism (Jan. 9, 1890, page 118, Ford Edition), omitted. It accused the artist in plain terms of lying. Mr Ford thought it unfair to omit the letter, and Whistler's sharp refusal to permit its retention led to a violent quarrel, with threatened fisticuffs, which ended in Mr Ford's departing with the copy, determined to issue it on his own responsibility, though then and there forbidden to do so. It was put into type by Messrs Field & Tuer, of the Leadenhall Press, and plates were made, but no impressions had been taken, when learning that Mr Whistler objected, they declined to proceed with its publication. As it was not legally feasible to publish it in London, Mr Ford took the book in hasty flight to Antwerp. Originally it had borne the commonplace title of "The Correspondence of James McNeill Whistler." The printer, with a keen eye to the merit of the work, objected to so poor a name and was invited by the compiler to pick a better one if he could. This he very promptly did. Pointing to a paragraph in the introduction, written by Mr Ford, reading: "This

collection of letters and miscellany covers something over a quarter of a century, from 1862 to the present year. It illustrates the gentle art of making enemies, and is in part the record of some unpleasantness between the Brush and Pen"—he said: "There's your title. Don't use this other thing." And "there" it was.

Put into type once more, two thousand copies were printed off, when the irate and pursuing artist, with the help of the Procureur du Roi and Sir George Lewis, caused the confiscation of both forms and paper.

Determined not to be thwarted, and burning to defeat his adversary, Mr Ford retreated to Ghent, where he found another English printer who agreed to compose and print the book in three days. The 1000 francs capital brought from London to Antwerp had been exhausted, but Mr Ford's watch and jewelry remained, and a friendly mont-de-piété furnished 500 francs, funds enough to insure the printer, and the book came out on time and eluded "Jimmy." It bore this title: "The Gentle Art of Making Enemies. Edited by Sheridan Ford. Paris: Delabrosse & Cie, 1890." It carried this dedication:

"To all good comrades who like a fair field and no quarter these pages are peacefully inscribed."

Mr Ford was quite fair in his introductory note, saying amiably: "As custom would sanction, in a work of this character, a complacent boast touching the sometime soulful intimacy between Mr Whistler and myself, I may point out that nothing of the kind existed. The reader might otherwise be pardoned a casual inference that we were on terms of commonplace amity and acquiescence. I commend the book to Mr Whistler's enemies, with the soothing assurance that should each of them purchase a copy the edition will be exhausted in a week."

The little 12mo included 256 pages, and a two-page advertisement of "Art: A Commodity. By Sheridan Ford." It was bound in grey-green paper, with the title but not the imprint on the front cover. Butterflies in silhouette mark the Whistler notes. I have seen but one copy—my own—and have noted but two in the sales. Although 4000 copies were printed, few reached the book-stalls. A supply of sheets bearing the New York imprint of "Frederick Stokes & Brother" was

shipped to the United States. The binding was similar to that of the Delabrosse edition, but the cover title was imprinted in red. When a few copies had been sold, the balance were destroyed by a fire in the Messrs Stokes' establishment. It is a true rarity.

The enmity engendered became permanent, and Mr Ford, in his clever "Art of Folly," "penned," as he says, "in the small hours of many miserable mornings when I had returned to my rooms in the Street of the Little Fields from my daily grind," on *Galignani's* (Paris) *Messenger*, embalmed the painter thus—

"One 'Jimmie' Whistler, noted for his bile,
His backstair methods and amazing style,
Said, once upon a time, in lewd dispraise,
That art herself was on the Town these days.
A senile fancy, sired of shallow wit,
And, like its author, tainted and unfit;
Serving to prove the looseness of the clown
Who should have said himself was on the Town."

Yet to Mr Ford, Mr Whistler owed more than to any other man. He introduced him to the wider world through the com-

pilation of and rumpus over "The Gentle Art."

In further rhymes on "The Art of Folly," Mr Ford came close to a correct view of the painter, when he wrote—

"For many years the prints of London Town
Have treated 'Jimmie' Whistler as a clown,
While Yankee Journals tailed the Cockney van
And showed him as a snobbish, vain old man.
He's all of that; but he is something more,
And years to be his prestige shall restore.
When 'Jimmie' sleeps beneath the daisied sod—
In peace, at last, with man if not with God—
Then we'll forget the 'Jimmie' whom we know,
The vulgar 'Jimmie,' posed for public show,
Who proves in ways at war with wit and art
That workers and their work are things apart.
And we'll remember Whistler, that clear type

Of clean achievement, serious and ripe ;
Of art successes so sustained and true
They tend to boggle Ruskin and his crew
Who yet maintain—as Turner lovers can!—
A painter is, perforce, a gentleman.
'Twas Whistler who, with vision that transcends,
Pressed on serenely where Velasquez ends,
And took the methods of the Japanese—
Their shy suggestion and seductive ease—
And shaped for curious Nineteenth-Century needs
The colour schemes that only genius breeds.
Their lyricism, perfect yet restrained,
Reveals what goals by reticence are gained.
His etchings and his lithographs beguile
With strange, mysterious subtleties of style ;
They take you to high places, where, below,
The wavering lights and shadows come and go.
His portraits have a dignity and grace
Such as the Madrid master loved to trace.
His nocturnes and his symphonies invite,
With haunting melodies of liquid light
That will transmit their charms to other days
For other Ruskins to refuse their praise."

With quick appreciation Mr Whistler seized upon the title of the book. In conjunction with William Heinemann, who was just entering into the publishing world, he put together "The Gentle Art" in its well-known form, labouring in the printing shop and designing the novel forms of typography with which 'tis graced and which were followed in "The Baronet and the Butterfly." It was issued in the same year as the Ford editions, 1890, and promptly enough to meet the tide of interest aroused by the controversy. With customary whimsicality Mr Whistler retained the Wilde letter which had started the row.

It was not put into type in America, but came in a few hundred sheets to the John W. Lovell Company, then important publishers of reprints in New York. The Lovells received it at the instance of the late Wolcott Balestier, a young Vermonter, who was their literary agent in England. Balestier had an extraordinary talent for locating literary values. He pushed Heinemann into the publishing business and discovered Kipling for America. "The Plain Tales" and "Mine Own People" had come out of Allahabad like a blaze of

light, and were seized in the absence of copyright by Balestier and sent to the Lovells with the remark that he would settle with the author when he reached England, that genius being then *en route* across the Seven Seas. About the same time he wrote to Mr John W. Lovell that if he could have his salary raised he would bring his sister over from Vermont to keep house for him. This was done, and the Balestier-Kipling relationship began—romance and all.

Mr Ford's book included much of his own writing about Whistler, and contained a number of the best anecdotes extant. Mr Whistler omitted these features from his edition.

The first recorded appearance in print of Mr Whistler is the initial letter in the Ford edition of "The Gentle Art," the communication to the *Athenæum* of July 5, 1862, where he corrects the "erroneous impression" given by that publication that his picture "The Woman in White" was intended to bear some relation to the novel by Wilkie Collins which bore the same title.

His first publication, if it could be so dignified, was a leaflet describing the

Peacock room in the Leyland house, written in 1877, on the occasion of opening it to view. It was printed by Thomas Way.

"Mr Whistler's Lecture on Art," by Algernon Charles Swinburne, the attack on "Ten o'Clock" which produced "An Apostasy" in "The Gentle Art," appeared in the *Fortnightly Review* for June 1888, and marked the end of their mutual adorations.

The "Flinging a Pot of Paint in the Public's Face" criticism by Ruskin, which led to the famous libel suit of Whistler *v.* Ruskin, appeared in "Fors Clavigera," July 2, 1877, and opened the period of pamphleteering on behalf of the Whistler School of Art.

The earliest effort to catalogue Whistler's etchings was made by Ralph Thomas, in 1874. It contained a portrait of the artist etched by Percy Thomas. But fifty copies were issued by John Russell Smith. It carried the New York imprint of Samuel P. Avery.

The first published illustration by Mr Whistler was a lithograph, the title-page of a sheet of music, "Song of the Graduates" written by a cadet, "Designed by

Cadet Whistler" and put through the process by Sarony & Major, New York, 1852.

In his later years Mr Whistler's pen was rarely used. His letter written at The Hague to the London *Morning Post* of August 6, 1902, correcting some errors in a kindly mention of his illness made a few days before, was in the usual sprightly tone, appealing, as it did, "To your own sense of kind sympathy, when I tell you that I learn I have, lurking in London still, 'a friend!'—though for the life of me I cannot remember his name."

The last letters found in print were to the New York *Sun* and Will H. Low, to whom Mr Whistler sought to convey a piece of his mind *viâ* the newspaper channel, under date of May 8, 1903. They grew out of the dispute in which Mr Low became involved with the Hanging Committee of the Society of American Artists, over the placing in its exhibition of "Rosa Corder" and two marines by Whistler, loaned by Charles L. Freer of Detroit, on the promise that they would be hung in a place of honour. Mr Whistler sent the correspondence to the *Sun's* London Office, from which it was cabled to New York and published on May 9.

The Compiler is under special obligations to Mr Howard Mansfield for assistance in collecting the material. Thanks are further due to Mr C. L. Freer, Mr Ripley Hitchcock, Mr Frederick Keppel, Mr R. A. Canfield, Mr Charles H. Taylor, Jr., the Messrs Obach, Richard Rathbun, Acting Secretary of the Smithsonian Institution, Mr V. G. Fischer and Mr Randall Davies, F.S.A., for valuable information. Use has also been made of the Victoria and Albert Museum Catalogue, the Bulletin of Books, issued by the Boston Public Library, the several items of Whistler Bibliography published by Mr A. E. Gallatin in the New York *Times* and in the *Literary Collector*, and the "Notes," by T. R. Way and G. R. Dennis, in the *Book-lover's Magazine*.

Cos Cob, Connecticut, U.S.A.,
April 2, 1910.

Writings by Whistler

CATALOGUE OF PAINTINGS BY JAMES McNEILL WHISTLER. Exhibited in Pall Mall. London: 1874. (1)

NOTES ON THE PEACOCK ROOM. Single page leaflet, 8vo. London: Privately printed, 1877. (2)

Given to visitors at the Leyland Mansion when the room was thrown open for exhibition. Printed by Thomas Way.

WHISTLER *v.* RUSKIN. Art & Art Critics. By J. A. MacNeill Whistler, (Cut of Lotos flower.) Small 4to, 17 pages. Brown covers. London: Chatto & Windus, Piccadilly, 1878. "Whistler *v.* Ruskin. Art & Art Critics. J. A. McN. Whistler, the White House, Chelsea, Dec. 24, 1878" on first cover leaf with butterfly mark. (3)

THE PIKER PAPERS. 4to, 8 pages. London: Privately printed, 1881. (4)

Correspondence with Sir F. Seymour Haden, dealing with the controversy over the Painters-Etchers exhibit at Hanover Gallery. Several reprints with added matter issued.

VENICE PASTELS. Catalogue of Exhibition held by the Fine Art Society. Small 4to, 4 pages. Covers. London: T. Way, N.D. (1881). (5)

THE PADDON PAPERS; OR, THE OWL AND THE CABINET. Small 4to, 7 pages, 8 × 10. (No covers.) 13 Tite Street, Chelsea, March 9th, 1882. Privately printed. (6)

Correspondence between Whistler and S. Wreford Paddon, involving C. A. Howell and J. E. McNay.

ETCHINGS & DRY POINTS. VENICE. Second series. J. McNeill Whistler, Tite Street, Chelsea. "Mr Whistler and his Critics. 'Out of their own mouths shall ye judge them'"—on second page after title. Small 4to, 16 pages. Brown cover, with title reproduced on first leaf. Butterfly mark added. Chelsea: N.D. (1883). Printed by T. Way. (7)

Catalogue of Exhibition at Dowdeswells' Gallery. Six editions issued. Four pages added to the Fifth to include "Caviare to the Critics," notice of the exhibition in the *World*, Feb. 21, 1883. Sixth edition includes Whistler's letter to the *World*, of Feb. 28, 1883. No catalogue was issued of the First series.

"NOTES"–"HARMONIES"–"NOCTURNES." J. McNeill Whistler, Tite Street, Chel-

sea, May 1884. Small 4to, 8 pages. Brown covers. London: 1884. (8)
Catalogue of Exhibition at Dowdeswells' Gallery, 133 New Bond Street, May 1884.

"NOTES"–"HARMONIES"–"NOCTURNES." Second series, 133 New Bond Street, W. J. McNeill Whistler, May 1886. Small 4to, 8 pages. Brown covers. Title repeated on first leaf. Butterfly mark added. London: 1886. (9)
Catalogue of Exhibition held at Dowdeswells' Gallery, May 1886.

PROPOSITIONS. Issued with "A Set of 26 Etchings. By James A. McN. Whistler." London: Dowdeswell & Dowdeswells, publishers, etc. 133 New Bond Street, W., 1886. (10)

COURT AND SOCIETY REVIEW. July 1, 1886. Article by Malcolm C. Salaman, reciting "A Further Proposition," here first printed. (11)

MR WHISTLER'S "TEN O'CLOCK." Small 4to, 28 pages, London: Privately printed, 1885. (12)
Limited edition of 25 copies.

MR WHISTLER'S "TEN O'CLOCK." (Butterfly mark under title.) London: 1888. Small 4to, 29 pages. Brown covers, with title duplicated on first leaf. Delivered in London, Feb. 20, 1885. At Cambridge, March 24. At Oxford, April 30. Published by

Chatto & Windus, Piccadilly, London (1888). (13)

"Ten o'Clock." By J. A. M. Whistler. Small 4to, 29 pages. Brown covers. (English edition title on first cover leaf, with butterfly mark and " 1888 " —repeated also on page before title.) Boston and New York: Houghton, Mifflin and Company. The Riverside Press, Cambridge, 1888. Riverside Press trademark in centre of title-page. First American edition. (14)

Le Ten o'Clock de M. Whistler (prochaine réimpression de). Traduction par Stéphane Mallarmé. Paris: Librairie Académique Didier. Perrin et Cie, Libraires-Éditeurs, 35, Quai des Grands-Augustins, 1888. (15)

Mr Whistler's "Ten o'Clock," together with Mr Swinburne's comment and Mr Whistler's reply. Frontispiece: Bust of Whistler, by Sir Edgar Boehm, drawn by George Bentham. 8vo, 62 pages. Chicago: The Old Dominion Shop. MCMIV. (16)

Edition of 175 copies, 15 on vellum, 55 on special French hand-made paper, and 105 on Italian hand-made paper.

James McNeill Whistler's Zehn-Uhr-Vorlesung. Deutsch von Theodor Knorr. Strassburg: J. H. Ed. Heitz, 1904. (17)

MR WHISTLER'S LECTURE "TEN O'CLOCK." 12mo, 52 pages. Chicago: Ralph Fletcher Seymour Company. The Alderbrink Press, Fine Arts Building, 1907. (18)

Edition of 300 copies on English handmade paper, printed in two colours.

MR WHISTLER'S "TEN O'CLOCK." Small 4to, 29 pages. Brown covers. Butterfly mark under title. Title repeated on first leaf of cover. Published by the Representative of the late J. McNeill Whistler. Sole selling agent—Ernest Dressel North, 4 East 39th Street, New York City (1908). Printed at the Marion Press, Jamaica, L. I. (19)

THE GENTLE ART OF MAKING ENEMIES. Edited by Sheridan Ford. 12mo, 256 pages. Paris: Delabrosse & Cie, 1890. (20)

First edition to get into circulation. Printed in Ghent. Bound in grey-green paper, with title repeated on first leaf of cover. Reissued same year in blue wrapper with the following cover title by same publishers: "Second Edition (Original Authorised Version). The Gentle Art of Making Enemies. Edited by Sheridan Ford."

THE GENTLE ART OF MAKING ENEMIES. Edited by Sheridan Ford. 12mo, 256 pages. Paper. Cover title in red. New York: Frederick Stokes & Brother, 1890. (21)

Bound in grey-green paper from sheets printed in Ghent. But few copies put into circulation. Balance consumed by fire in the Messrs Stokes' establishment.

THE GENTLE ART OF MAKING ENEMIES, as Pleasingly Exemplified in many Instances wherein the Serious ones of this Earth, Carefully Exasperated, have been prettily spurred on to Unseemliness and Indiscretion, while overcome by an Undue Sense of Right. 4to, 292 pages. London: (William Heinemann) 1890. (22)

Mr Whistler's own version issued several months after Mr Ford's, though in the same year. Bound in brown boards, yellow back, with title in italic capitals, embellished with a butterfly drawn by Whistler, and the word "Chelsea," all stamped in gilt on cover.

Part of the American edition published simultaneously by the John W. Lovell Company, New York, was bound in green cloth, with the same embellishments on cover, but increased by a smoking censer, over the word "Chelsea," also stamped in gilt. The rest followed the style of the English edition.

This first Whistler edition included 150 numbered copies on large paper for Europe and 100 for America, on deckle paper, the latter also issued through the Lovell Company. All the sheets were printed at the Ballantyne Press.

The second edition, published by Heinemann in 1892, was enlarged to include the Catalogue of "Nocturnes, Marines and Chevalet Pieces," and five more letters, three written by Whistler.

The third edition (Heinemann), of 1904, is an exact reproduction of the issue of 1890. Putnams were the New York publishers.

NOCTURNES, MARINES & CHEVALET PIECES. Small Collection Kindly Lent by Their Owners. "The Voice of a People" on second page after title. Small 4to, 29 pages. Brown covers, with butterfly mark on first leaf and "Nocturnes, Marines & Chevalet Pieces." "J. McNeill Whistler, Chelsea," in type. (London: 1892.) (23)

Catalogue of the famous exhibition at Goupil Gallery, London. Six editions issued. The first destroyed by fire, except about six copies. The second edition title omits "by" before "Their Owners"—a misprint.

A SERIES OF LITHOGRAPHS OF SCENES AND PLACES DESCRIBED IN WASHINGTON IRVING'S "ALHAMBRA," by Joseph Pennell. Exhibited at the Fine Art Society's, October 1896. With an introductory letter by James McNeill Whistler. 8 pages. London: 1896. (24)

FINE ART SOCIETY CATALOGUE FOR DEC. 1896. (25)

Introductory note by Whistler.

ILLUSTRATED SOUVENIR. Catalogue of the Exhibition of International Art, Knightsbridge. London: International Society of Sculptors, Painters and Gravers. 8vo. London: William Heinemann, 1898. (26)

With notes by Whistler concerning some of his exhibits and illustrations.

A CATALOGUE OF THE PICTURES, DRAWINGS, PRINTS AND SCULPTURE at the Second Exhibition of the International Society of Sculptors, Painters and Gravers, held at Knightsbridge, May-July 1899. London: International Society of Sculptors, Gravers and Painters, 1899. (27)

With notes by Whistler, a facsimile and illustrations.

EDEN *Versus* WHISTLER. The Baronet and the Butterfly. A Valentine, with a Verdict. Sq. 8vo, 81 pages. Paris: Louis Henry May, 11, rue St Benoît, 1899. Imprint: Achevé d'imprimer le 10 février 1899 sur les presses "Valentine," Paris. (28)

Of this edition, 125 numbered copies were issued on large paper for Europe and 125 for America. Robert Howard Russell published the American edition under the 1899 date, but his copyright reads 1898. The Russell edition gives the "L'Envoi" with the butterfly mark, ". . . as a man wipeth a dish—wiping and turn-

ing it upside down!" at the beginning instead of at the end of the book, while its cover title omits "Eden *versus* Whistler" and reads: "The Baronet and the Butterfly. A Valentine with a Verdict. J. McNeil Whistler," and carries a different "butterfly" mark. Mr Heinemann had been selected as the publisher of this book, but writing to him under date of Nov. 27, 1898, Mr Whistler said:

"This American impatience, and the smart method of announcement that distributes pages of an unfinished book to the newspapers—'of which there is no end'—has destroyed for the time the pleasure I looked forward to in presenting with you the pretty story of 'The Baronet and the Butterfly,' to my London people.

"I must really change the venue—what do you think?

"Your first feeling in this matter was so entirely with me that I will at once abuse your sympathy and frankly ask you to transfer your camaraderie, and the glory of aide-de-camp, to a Frenchman—whom I shall choose.

"This is no mere easy ingratitude, on my part, as a friend. Of far greater magnitude is the villainy. I will not stop to dilate on it. Suffice it to say that Napoleon and I do these things, and France shall have the Baronet first."

A Catalogue of the Pictures, Drawings, Prints and Sculpture at the

third Exhibition of the International Society of Sculptors, Painters and Gravers, held in the Galleries, 191 Piccadilly, October 7 to December 10, 1901. London: The Printing Arts Company, Limited, 1901. (29)

With notes by Whistler and Illustrations.

WILDE *v.* WHISTLER; being an Acrimonious Correspondence on Art between Oscar Wilde and James A. McNeill Whistler. Small 4to, 20 pages. Yellow wrappers, with title repeated on first leaf. London: Privately printed. MCMVI. (30)

Edition: Four hundred copies on small quarto paper and one hundred copies on demy octavo paper. Reprinted by the Alderbrink Press. Ralph Fletcher Seymour Company, Chicago, 1907.

WHISTLER'S LETTERS. (Now at the Luxembourg.) Published by M. Bénédite, in the *Gazette des Beaux-Arts*. Paris: May, June, August, September, 1905. (31)

Whistler Illustrations
and Important Reproductions

UNITED STATES MILITARY ACADEMY. SONG OF THE GRADUATES. 1852. Designed by Cadet Whistler. Music by Apelles. Words by a Cadet. Lithograph of Sarony & Major, N.Y. 38 cts. net. New York: Published by Firth, Pond & Co., No. 1 Franklin Square. (32)

Title-page of music sheet showing two cadets, one in dress and one in fatigue uniform, standing on the river walk at West Point, with a fine view of the Hudson for a background, posed within a border of vines. Whistler's earliest published work. Description from copy owned by Charles H. Taylor, Jr., Boston, Mass. The author of the verses was Cadet J. Watts Robinson.

REPORT OF THE SUPERINTENDENT OF THE COAST SURVEY, showing the progress of the Survey during the year 1854. 4to, 288 pages, with maps extra. Washington: Beverley Tucker, Public Printer, 1855. (33)

Plate No. 43, showing Anacapa Island in Santa Barbara Channel (California),

together with map of Smith's Island. Engraved by "J. A. Whistler, J. Young and C. A. Knight." Whistler's first known engraving. One other Coast Survey plate, unused, engraved by Whistler, with the remarque heads on it, is now (1910) in the possession of Mr W. K. Bixby, of St Louis, Mo.

DOUZE EAUX-FORTES D'APRÈS NATURE. Par James Whistler. Portfolio. Imp. Delâtre, rue St Jacques, 171, Paris. Nov. 1858. (34)

Issued in English, the next year, as "Twelve Etchings from Nature, by James Abbott Whistler. London: Published by J. A. Whistler, at No. 62 Sloane Street."

"ONCE-A-WEEK." Illustrations engraved on wood by Swain. Vol. vi. page 712, "The Major's Daughter"; vol. vii. page 140, "The Relief Fund in Lancashire"; vol. vii., page 210, "The Morning Before the Massacre of St Bartholomew"; vol. vii. page 378, "Count Burkhardt." London: 1862. (35)

Republished in "Historical and Legendary Ballads and Songs," by W. Thornbury. 1876. Pages 175, 167, 129 and 157.

GOOD WORDS. Two Illustrations in "The Trial Sermon." Engraved on wood by Dalziel. Pages 585 and 649. London: 1862. (36)

James Abbott McNeill Whistler

A Series of Etchings of Scenes on the Thames and Other Subjects. By James Whistler. (Portfolio, 16 proofs.) London: Ellis & Green, 33 King Street, Covent Garden. Manchester and Liverpool: Thomas Agnew & Sons. (1871.) (37)

Passages from Modern English Poets. Illustrated by the Junior Etching Club. Forty-seven Etchings. Quarto, 185 pages. London: Day & Son, Limited, Lithographers and Publishers, 6 Gate Street, Lincoln's-Inn-Fields (1862). (38)

Includes "The Angler" and "A River Scene," etched by J. McNeill Whistler. Issued in small quarto, quarto, folio, and large folio—but 35 copies of the latter published. In these the etchings were proofs on India paper, and before lettering.

The Portfolio. "Billingsgate." Etching. January number. 1878. Page 8. (39)

Also in Hamerton's "Etching and Etchers." Third edition. 1880.

A Catalogue of Blue and White Nankin Porcelain, forming the collection of Sir Henry Thompson. Illustrated by the Autotype process from Drawings by James Whistler, Esq., and Sir Henry Thompson.

4to, 67 pages of Text and 26 plates. London : Ellis & White, 29 New Bond Street, 1878. (40)

Edition of 220 copies, of which 100 were for private circulation. Catalogue compiled by M. Marks.

PICCADILLY. [A short-lived Magazine, edited by Theodore Watts-Dunton.] "The Toilet," published with July issue, "The Broad Bridge." Lithographs, 1878. (41)

VANITY FAIR, vol. xxii., 1878. Whistler's Etching, "St James's Street, June 1878," reproduced in lithography, drawn for the publication. (42)

FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS. By J. A. McNeill Whistler. The Fine Arts Society, Limited, 148 New Bond Street, London. (1879 ?) (43)

NOTES.
"Limehouse," 1878; "Nocturne," 1878; "Gaiety's Stage Door," 1879; "Old Battersea Bridge," 1879; "Reading," 1879. Lithographs. (44)

VENICE. Whistler. Twelve Etchings. The Fine Art Society, 148 New Bond Street, London. (1880.) (45)

GAZETTE DES BEAUX-ARTS, April 1881. Etching, "Alderney Street." Page 366. (46)

THE WHIRLWIND. [A weekly illustrated sheet, which survived less than one year. Conducted by the Hon. Stuart Erskine and Herbert Vivian.] "The Winged Hat," June 28; "The Tyresmith," Nov. 15; and "Maunder's Fish-Shop, Chelsea," Dec. 20—all lithographs. London: 1890. (47)

CECIL LAWSON, a Memoir, by Edmund W. Gosse. (48)

Portrait etched by Herkomer after his own design, another etching by him after Lawson, an etching by Whistler, and woodcuts, etc. Folio, 38 pages. London: Fine Art Society, 1883.

"The Swan and the Iris" is the title of the Whistler etching.

ETCHING. An Outline of its Technical Processes and its History, with some Remarks on Collections and Collecting. By S. R. Koehler. Illustrated by 30 plates by old and modern Etchers, and numerous reproductions in the text. Folio. New York, London, Paris and Melbourne: Cassell & Company, Limited. (1885.) (49)

Contains an etching by Whistler, "A Street in London," printed from an electrotype of the original plate used by the *Gazette des Beaux-Arts* in 1881. The plate is properly "Alderney Street."

NOCTURNES-MARINES-CHEVALET PIECES. J. McNeill Whistler. Portfolio. Brown paper, with butterfly and title in gilt. Contains 24 photographs from the Goupil Gallery Exhibition, March-April, 1892. (50)

THE ALBEMARLE. Vol. i., No. 1. Small 4to. Wrappers. Lithograph, "Song on Stone," by Whistler. London: January 1892. (51)
Also called "Chelsea Rags."

THE WHISTLER ALBUM. Paris: Goupil & Co., 1892. Twenty Photogravure Reproductions. (52)

STÉPHANE MALLARMÉ. Vers et Prose. Morceaux Choisis, avec un Portrait par James M.N. Whistler. (Frontispiece Lithograph.) 12mo, wrappers, 221 pages and one page of notes. Paris: Librairie Académique, Didier. Perrin et Cie, Libraires-Éditeurs, 35, Quai des Grands-Augustins, 1893. Imprimerie Deslis Frères. (53)

L'ESTAMPE ORIGINALE. "The Draped Figure—Seated." Lithograph. 1893. (54)

THE DRAMA. Addresses by Henry Irving. Frontispiece: Reproduction of Whistler's portrait of Irving as Philip of Spain. Royal 8vo. New York: 1893. (55)
Large paper edition limited to 300 copies, numbered and signed by the Author.

A London Garland. Selected from Five Centuries of English Verse. By W. E. Henley. With Pictures by Members of the Society of Illustrators. 4to, 203 pages. Macmillan & Company, London and New York, 1895. (56)

Whistler illustration: "The River, jaded and forlorn, welters and wanders wearily."—Page 194.

The Art Journal, London.
"Chelsea"—etching, May 1882. "Les Bonnes du Luxembourg"—lithograph, December 1894. "Little Evelyn"—lithograph, March 1896. (57)

"Chelsea" also reprinted in "Choice Examples of Modern Etchings."

L'Imagier. Paris, 1895. "Girl with Bowl." Lithograph. (58)

The Savoy. A Periodical of Art and Literature. Edited by Arthur Symons. With contributions by G. Bernard Shaw, Arthur Symons, W. B. Yeats, Aubrey Beardsley, Joseph Conrad and others. Illustrated by Aubrey Beardsley, with additional drawings after Whistler, Blake, C. H. Shannon, and caricatures by Max Beerbohm. Three numbers. 4to. London: Leonard Smithers, Jan.-Dec. 1896. (59)

THE PAGEANT. Edited by C. Hazelwood Shannon and J. W. Gleeson White. 4to, 243 pages. Published by Henry & Co. From their Offices at 93 Saint Martin's Lane, London (1896). (60)
Whistler Lithograph, original, full page: "The Doctor. Portrait of my Brother." Reproduction: "Symphony in White, No. III.," in half-tone. The lithograph printed by Thomas Way. Large paper edition of 150 copies.

THE STUDIO.
"Gants de Suède"—lithograph. Vol. iii. page 20. 1894. (61)
"The Long Gallery, Louvre"—lithograph. Vol. iii. page 190. 1894 (62)
"La Robe Rouge"—lithograph. Vol. vi. page 8. 1895. (63)
"The Savoy Pigeons"—lithograph. Vol. viii. page 16. 1896. (64)
"The Smith's Yard"—lithograph. Vol. x. page 36. 1897. (65)

LITHOGRAPHY AND LITHOGRAPHERS. Some Chapters in the History of Art with Technical Remarks and Suggestions by Joseph and Elizabeth Robins Pennell, together with many illustrations. Royal 8vo, 267 pages and 11 of index. New York: The Century Co. London: T. Fisher Unwin. MDCCCXCVIII. (66)
Frontispiece by J. McN. Whistler: "Firelight—Joseph Pennell No. 1."

Drawn on paper. Printed by Way. Three reproductions of Whistler Lithographs.

Whistler references: pages 4, 165, 167, 170, 172, 174, 175, 176, 177, 178, 180, 183, 185, 252, 266.

HOMES OF THE PASSING SHOW. Sketches written by Beatty Kingston, Robert Hichens, Elizabeth Robins Pennell, Colonel Newnham Davis, Mrs Humphrey ("Madge" of *Truth*), John Hollingshead, Horace Townsend (of the *Studio*), and others. Drawings and Illustrations by J. McNeill Whistler, Joseph Pennell, Dudley Hardy and others. Sq. 8vo, 93 pages. London: The Savoy Press, 1900. (67)

Contains reproductions of Whistler's etching of the Savoy Hotel in process of construction and his lithograph "The Savoy Pigeons."

LES CHEFS-D'ŒUVRE DES GRANDS MAÎTRES. Edité par C. Moreau Vauthier. Paris: 1903. (68)

A collection of 60 very choice Photogravure Plates mounted on tinted paper, of famous paintings, by Greuze, Ingres, Cuyp, Da Vinci, Rembrandt, Ruysdael, Hobbema, Fragonard, Murillo, Veronese, Van Dyck, Whistler, Watteau, Constable, Raeburn, and others. In portfolio with tiepieces.

THE STUDIO WHISTLER PORTFOLIO. Containing reproductions from the works of J. McNeill Whistler. Ten color process reproductions. 16 × 11. London: 1905 (69)

Two water colours, six pastels, two paintings.

L'ŒUVRE DE JAMES MACNEILL WHISTLER. Quarante Reproductions de Chefs-d'Œuvre du Maître, Réunis à l'Occasion de l'Exposition Commémorative Organisée à Paris, au Palais de l'École Nationale des Beaux-Arts. Sous le Haut Patronage de M. le Ministre de l'Instruction Publique, des Cultes et des Beaux-Arts et de M. le Sous-Secrétaire d'État des Beaux-Arts. Mai-juin 1905. Introduction Biographique et Critique par M. Léonce Bénédite, Conservateur du Musée National du Luxembourg. Paris: Librairie Centrale des Beaux-Arts, 13 rue Lafayette, 1905. Portfolio, $12\frac{3}{4} \times 16\frac{3}{4}$. (70)

Limited to 500 copies, 25 on vellum. Two volumes.

"THE MENPES CHILDREN," an etching by Whistler, forms the frontispiece of "Whistler as I Knew Him." By Mortimer Menpes. See under Biographical. (71)

"THE LITTLE PUTNEY," from original plate, appeared in F. Wedmore's,

"Four Masters of Etching." See under Critical and Descriptive. (72)

MODERN ILLUSTRATION. By Joseph Parnell, author of "Pen Drawing and Pen Draughtsmen," etc. 8vo. xxvi+146 pages. London: George Bell & Sons, York Street, Covent Garden, and New York. MDCCCXCV. (73)

Limited Edition, 125 copies on Japanese vellum. Reproduces "The Morning before the Massacre of St Bartholomew," page xxii.

THE DAILY CHRONICLE, LONDON. Drawing—"The Old Thames; Black Lion Wharf." February 22, 1895. (74)

NOTE.—Mr Whistler designed covers for "A Book of Scoundrels," by Charles Whibley, and for "The Convert" and "The Dark Lantern," two novels by Elizabeth Robins.

Biographical

A Sketch of the Life and Works of George W. Whistler, Civil Engineer. By George L. Vose, President of the Boston Society of Civil Engineers. Portrait, frontispiece. Small 4to, 45 pages. Boston: Lee & Shepard, Publishers. New York: Charles T. Dillingham, 1887. (75)

Father of James McNeill Whistler.

Annals of an English Family. By the Rev. Rose Fuller Whistler. London: 1887. (76)

"Trilby." By George Du Maurier. Part third of first appearance as a serial, *Harper's Magazine*, vol. lxxxviii., March 1894. Pages 567-587, "The Idle Apprentice," Joe Sibley. (Whistler.) (77)

Reference begins on page 577. Picture of Whistler when a Paris Art Student on page 579—"The Two Apprentices."

Mr Whistler's public exception to the allusion was taken in a letter to the *Pall Mall Budget*, written from Paris and beginning: "It would seem, notwithstanding my boastful declaration, that, after all,

I had not, before leaving England, completely rid myself of that abomination—'The friend.'"

The matter was taken up by the London agents of Harper & Brothers, Messrs Osgood, M'Ilvane & Co., and an agreement made satisfactory to the artist by which the allusion was cut out of the novel when issued in book form, and a letter of apology was published in *Harper's Magazine* for October 1894, under "Literary Notes," page 4.

Writing to Sir W. H. Russell about "Trilby" from Folkstone, under date of Sept. 18, 1895, Mr Du Maurier said: "I'm afraid I have drawn mostly on my imagination for the characters in 'Trilby.' I *had* rather portrayed Whistler—but he objected, so I expunged *him*. . . . The only character from Life is 'Sandy, the Laird'—my old friend T. R. Lamont of the Old Water Colour Society—who seems rather pleased with my portrait of him. Svengali is a figment of fancy."

WILLIAM MACNEILL WHISTLER, M.D., SENIOR PHYSICIAN, LONDON THROAT HOSPITAL. Reprinted from the *British Medical Journal*, March 10, 1900. 12mo, 4 pages. Covers. London: Printed at the office of the British Medical Association, 429 Strand, W.C., 1900. (78)

Reproduces as frontispiece "The Doctor—Portrait of My Brother."

JAMES MCNEILL WHISTLER. The Man and His Work. By W. G. Bowdoin. Frontispiece-Portrait by Mendelsohn, London, and six illustrations, including "A Symphony," Spy's famous caricature of Whistler. Small 4to, 70 pages of text. New York: M. F. Mansfield & Co. MDCCCCI. (79)

London issue 1902, 78 pages. Portrait.

LITTLE JOURNEYS TO THE HOMES OF EMINENT ARTISTS: WHISTLER. Written by Elbert Hubbard and done into a Book by the Roycrofters at their shop, which is in East Aurora. New York: A.D. 1902. Cr. 8vo, covers. Paged 123 to 158. Portrait in half-tone. (80)

THE SAME, limp leather, with illuminated initials and title-page designed by Samuel Warner. Paged 131 to 158, 1902. (81)

RECOLLECTIONS AND IMPRESSIONS OF JAMES A. MCNEILL WHISTLER. By Arthur Jerome Eddy, Author of "Delight: The Soul of Art," etc. Frontispiece, "Whistler from a Sketch by Rajon." 8vo, xx+296 pages. Philadelphia and London: J. B. Lippincott Company, 1903. (82)

HISTOIRE DE J. MCN. WHISTLER ET DE SON ŒUVRE. Par Théodore Duret. 4to, 209 pages and index. Paris:

H. Floury. Libraire-Éditeur, 1, Boulevard des Capucines. 1904. Frontispiece: Boldini's portrait (1897) in Heliogravure, "Homage à Delacroix," par Fantin-Latour, and 17 Whistler examples reproduced. (83)

Edition de luxe of 50 copies on Japan paper also issued. Title-page credits "A Thing of beauty is a joy forever" to Whistler.

ONE DAY WITH WHISTLER. By Frederick Keppel. Reprinted by permission from "The Reader" of January, 1904. (With facsimiles of correspondence.) 16mo, covers, 23 pages. New York: Frederick Keppel & Co. 1904. (84)

THE GENTLE ART OF RESENTING INJURIES. Being some unpublished correspondence addressed to the Author of "The Gentle Art of Making Enemies." By Frederick Keppel. 12mo, 16 pages, covers. New York: Privately printed and copyrighted by Frederick Keppel. 1904. (With facsimiles.) (85)

IN MEMORIAM: JAMES MCNEILL WHISTLER. A speech delivered by Prof. Walter Raleigh at the Café Royal, London, at the Banquet on the occasion of the opening of the Whistler Memorial Exhibition, February 20th, 1905. Small 4to,

wrappers, 16 pages. London: 1905. (86)

WHISTLER AS I KNEW HIM. By Mortimer Menpes. Sq. quarto, 153 pages. London: Adam and Charles Black. 1904. (87)

Edition de luxe, limited to five hundred copies. Illustrations engraved and printed at the Menpes Press under Mr Menpes' direction. Frontispiece, "The Menpes Children." An original etching by James M'Neill Whistler.

THE SAME, small paper, regular edition without the original etching and other embellishments, 1904. (88)

THE SAME. Popular edition issued at 2s. 6d., same publishers, containing text only. 1905. (89)

WHISTLER—BUTTERFLY, WASP, WIT, MASTER OF THE ARTS, ENIGMA. By Haldane Macfall, author of "The Masterfolk," etc. Frontispiece: "La Princesse du Pays de la Porcelaine," and reproductions of "Carlyle," "The Fur Jacket," and "The Thames in Ice." 12mo, 76 pages. Boston and London: John W. Luce & Co., 1906. (90)

First published by T. N. Foulis, Edinburgh and London, 1905.

ARTISTS OF THE NINETEENTH CENTURY AND THEIR WORKS. A handbook containing two thousand and fifty

Biographical Sketches. By Clara Erskine Clement and Laurence Hutton. Two volumes in one. 12mo, pages 386+393 and 43 pages of index. Boston and New York: Houghton, Mifflin, Co., 1907. (91)

First issued in 1879. The above the fifth edition.

Whistler references: Vol. ii., pages 345-7.

LITTLE JOURNEYS TO THE HOMES OF EMINENT ARTISTS. By Elbert Hubbard. Raphael, Leonardo da Vinci, Botticelli, Thorwaldsen, Gainsborough, Velasquez, Correggio, Bellini, Corot, Cellini, Whistler. Frontispiece: James McNeill Whistler, from the photograph by Elliott & Fry, Loudon. Portraits. Crown 8vo, 452 pages. New York and London: G. P. Putnam's Sons, 1907. (92)

FAMOUS PAINTERS OF AMERICA. By J. Walker M'Spadden. 8vo, 362 pages. New York: Thomas Y. Crowell & Co., 1907. (93)

Whistler references: pages 221-271; biography, 360-361. Four illustrations.

DEVELOPMENT OF THE LOCOMOTIVE ENGINE. By Angus Sinclair. 8vo, 680 pages. New York: Angus Sinclair Publishing Company, 1907. (94)

Whistler reference: page 174.

BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS. New edition. Revised and enlarged under the supervision of George C. Williamson, Litt.D., assisted by eminent critics. Illustrated with 500 full-page plates including 40 photogravures. Five volumes. New York: The Macmillan Company, 1908. (95)

Contains new biography of Whistler. Fifth edition.

THE LIFE OF JAMES MCNEILL WHISTLER. By E. R. and J. Pennell. In two volumes. Illustrated. Quarto, 316+327 pages. London: William Heinemann. Philadelphia: J. B. Lippincott Company, 1908. (96)

150 copies also issued on vellum.

WITH WHISTLER IN VENICE. By Otto H. Bacher. Illustrated with many reproductions of Whistler's work and of etchings and photographs by the author. Quarto, 289 pages. New York: The Century Co., 1908. (97)

Suppressed. Re-issued with objectionable matter omitted, 1909.

THREE RIVERS: The James, the Potomac, the Hudson. A Retrospect of Peace and War. By Joseph Pearson Farley, U.S.A. 8vo, 277 pages. Neale Publishing Co., New York and Washington, 1910 (98)

Whistler at West Point, pages 205-213.

WHISTLER. By T. Martin Wood. Illustrated with eight reproductions in colour. 12mo, vii+79 pages. Pictorial boards. London: T. C. & E. C. Jack. New York: Frederick A. Stokes Co., N.D. (99)

Series: Masterpieces in Colour. Edited by T. Leman Ware.

WHISTLER. By Bernhard Sickert. Frontispiece and twenty-five reproductions in half-tone. 16mo, 175 pages. London: Duckworth & Co. New York: E. P. Dutton & Co. N.D. (100)

The Popular Library of Art. Edited by Edward Garnett.

NATIONAL CYCLOPEDIA OF BIOGRAPHY. Vol. ix. (Very complete sketch of Whistler.) (101)

Critical and Descriptive

Salon des Refusés. La Peinture en 1863. Par Fernand Desnoyers. 8vo. Paris: Azur Dutil, Éditeur, 131 rue Montmartre, 131. 1863. (102)
Whistler References: pages 8, 27, 67, 108, 133.

Fine Art, Chiefly Contemporary. Notices reprinted, with additions. By William Michael Rossetti. 8vo, 392 pages. London and Cambridge: Macmillan & Co., 1867. Printed by Jonathan Palmer, Cambridge. (103)
Whistler references: pages 31, 272, 276.

Essays on Art. By Francis Turner Palgrave. Late Fellow of Exeter College, Oxford. 12mo, pages vi+330. New York: Published by Hurd & Houghton, 459 Broome Street, 1867. London: Macmillan & Co., 1866. (104)
Whistler references: pages 21, 49, 62, 67, 80, 83, 112-113, 115, 122. Royal Academy, 1863-64-65.

Notes on the Royal Academy Exhibition, 1868. 12mo, 51 pages.

London: John Camden Hotten, 1868. (105)

Part I. By Wm. Michael Rossetti. Part II. By Algernon C. Swinburne. Comment by Swinburne on paintings by Whistler not in the exhibition, pages 44-45.

ETCHINGS AND ETCHERS. By P. G. Hamerton. Thick royal 8vo, 354 pages. London: Macmillan & Co., 1868. First edition. (106)

Contains impressions of the thirty-six original etchings by Seymour Haden, Samuel Palmer, Lalanne, Rembrandt, Paul Potter, Weirotter, Hamerton, Redgrave and others, with the fullest information upon various schools of art and the processes employed.

This edition is valued beyond all others on account of each plate's being a genuine etching, and not a reproduction by mechanical process. Hamerton's quarrel with Whistler dated from the latter's refusal to contribute a plate. Whistler chapter: pages 112-117.

ETCHINGS AND ETCHERS. Second edition, containing over 200 pages additional text, with eight plates not in the first edition. London, 1876. (107)

ETCHINGS AND ETCHERS. Third edition. Small folio, with twenty-six original etchings by Whistler, Haden, Herkomer, Legros, Rajon, Unger, Lalanne, etc., and twenty Amand-

Durand heliogravure facsimiles of rare etchings by Vandyke, Rembrandt, Ostade and other masters. London, 1880. (108)

None of the etchings here appeared in any previous edition. Only a limited number of copies were printed. "Billingsgate," the Whistler plate.

ETCHING AND ETCHERS. American edition. Boston: Houghton, Mifflin & Co., 1892. (109)

Whistler references: pages 288-293.

NOTES ON THE ROYAL ACADEMY EXHIBITION, 1870. By Richard Herne Shepherd. 8vo, 30 pages. London: Published for the Author by W. Kent & Co., Paternoster Row, 1870. (110)

Contains sharp criticism of Whistler, page 22.

THE PRINT-COLLECTOR. An Introduction to the Knowledge Necessary for forming a Collection of Ancient Prints. By J. Maberly. With an appendix containing Fielding's Treatise on the Practice of Engraving. Edited, with notes, an account of Contemporary Etching and Etchers and Bibliography of Engraving. By Robert Hoe, Jr. Square 8vo, 336 pages. New York: Dodd, Mead & Company and Frederick Keppel, 243 Broadway, 1880. (111)

Whistler references: pages 263, 285.

FOUR MASTERS OF ETCHING. By

Frederick Wedmore. London: The Fine Art Society, 1883. (112)

Chapter III., "J. A. M. Whistler," a twelve-page essay and a print on Japanese vellum from the original copper of "The Little Putney," and three other etchings by Haden, Jacquemart and Legros. Edition 250 copies.

FORS CLAVIGERA. By John Ruskin. Issued originally in 8vo pamphlet form, 96 numbers, under the general title, "Letters to the Workmen and Laborers of Great Britain." 1871-1884. London: Smith, Elder & Co., 15 Waterloo Place; sold only by G. Allen, Heathfield Cottage, Keston, Kent. (113)

In "Letter the Seventy-ninth," July 2, 1877, page 201, occurs the reference to the "Nocturne" in the Grosvenor Gallery Exhibition, which led to the famous libel suit with its farthing verdict in favor of the artist, reading:—

"For Mr Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of an artist so nearly approached the aspect of wilful imposture. I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."

The number containing the article in question carries this imprint in addition to the regular title: "London: Printed for the Author, Hazell, Watson and Viney, London and Aylesbury, to be had of Mr George Allen, Sunnyside, Orpington, Kent. Price, ten pence." Paged 181-213.

The work was finally issued in book form, comprising eight volumes 8vo.

THÉODORE DURET. CRITIQUE D'AVANT-GARDE. Salon de 1870, Les Peintres Impressionistes, Claude Monet, Renoir, Édouard Manet, L'Art Japonais, Hokousai, James Whistler, Sir Joshua Reynolds et Gainsborough, Richard Wagner, Arthur Schopenhauer, Herbert Spencer. 8vo. Paris: E. Charpentier et Cie, Éditeurs, 13 rue de Grenelle, 13. 1885. (114)

References to Whistler principally in chapter devoted to him, pages 245 to 260, originally published in Gazette des Beaux-Arts, April, 1881. Republishes the etching "Alderney Street."

CONFESSIONS OF A YOUNG MAN. By George Moore. Author of "A Mummer's Wife," "Parnell and His Island," etc., etc. Portrait (frontispiece). 12mo, 387 pages. London: Swan Sonnenschein & Co., Paternoster Square, 1889. (115)

Whistler references: pages 176-178.

"Certains." Par J. K. Huysmans. G. Moreau, Degas, Chéret, Whisthler, Rops, Le Monstre, Le Fer, etc. Paris: Tresse & Stock, Éditeurs, 8, 9, 10 Galerie du Théâtre-Français. 1889. (116)

References to Whistler in article devoted to him: pages 63 to 76. The name is variously spelt. In the index it is "Wisthler."

Art and Criticism: Monographs and Studies. By Theodore Child. Large 8vo, xii+343 pages. Illustrated. New York: Harper & Brothers, 1892. (117)

See under "American Artists at the Paris Exhibition," pages 78-97, and "A Pre-Raphaelite Mansion," pages 305-312.

"Les Graveurs du Dix-neuvième Siècle. Guide de l'Amateur d'Estampes Modernes." Par Henri Beraldi. 8vo, twelve vols. Saint Marcel-Zwinger, Paris: Librairie L. Conquet, 5 rue Drouot. 1892. (118)

The twelve volumes were published from 1885 to 1892. References to Whistler are in Volume XII., pages 276 to 290.

Gustave Geffroy. La Vie Artistique. Préface d'Edmond de Goncourt. Pointe sèche d'Eugène Carrière. Première Série. Le Sarcopage Égyptien, Édouard Manet, Claude Monet, Eugène Carrière, Auguste Rodin, Camille Pissaro, J. F. Raffaelli, Meissonier, Puvis de Chavannes,

J. B. Jongkind, Whistler. L'Art Japonais, Salons de 1890 et de 1891, etc., etc. 8vo. Paris: E. Dentu, Éditeur. Librairie de la Société des Gens de Lettres, 3 Place de Valois, 3 (Tous droits réservés). (119)

Whistler references: pages 73 to 85, 157 to 160, 163, 176, 246, 248, 266 to 278, 354.

GUSTAVE GEFFROY. La Vie Artistique. Pointe sèche d'Auguste Rodin, Deuxième Série. Le Bagne de l'Idéal, Rembrandt, Holbein, Auguste Rodin, Gustave Doré, André Gill, Karl Bodmer, Adolphe Willette, Jules Chéret, L'Hôtel de Ville de Paris, Le Louvre, Coucy, Le Théâtre d'Orange, Entrée des Danseuses, Salon de 1892, Le Symbolisme, etc., etc. 8vo. Paris: E. Dentu, Éditeur, 3 Place de Valois, 3. 1893. (Tous droits réservés.) (120)

References to Whistler: pages 270, 295, 298, 305, 322 to 325, 351, 368.

GUSTAVE GEFFROY. La Vie Artistique. Préface de l'Auteur. Pointe sèche d'Auguste Renoir, Troisième Série. Histoire de l'Impressionisme, Avant-Propos, Claude Monet, Camille Pissaro, Auguste Renoir, Édouard Manet, Edgar Degas, Jean François Raffaelli, Jean Louis Forain, Paul Cézanne, Berthe Morisot, Marie Bracquemond, Mary Cassatt, Alfred Sisley, Armand Guillaumin, Gustave

Caillebotte, Georges de Bellio. Salon de 1893. 8vo. Paris: E. Dentu, Éditeur, 3 Place de Valois, 3. (Tous droits réservés.) (121)

References to Whistler: pages 16, 30, 51.

N.B.—There are five subsequent annual volumes of this work.

Modern Painting. By George Moore. 12mo, 248 pages. London: Walter Scott, Limited, 24 Warwick Lane, 1893. (122)

Chapter I., "Whistler." Pages 1 to 24. Also references, pages 29, 34, 37, 39, 147, 150, 151, 159, 203, 207.

University of the State of New York. State Library Bulletin. Bibliography No. 1. May, 1895. Guide to the study of James Abbott McNeill Whistler. Compiled by Walter Greenwood Forsyth and Joseph Le Roy Harrison. Library School Reading Seminar. 1893. 8vo, 14 pages. Pamphlet. Covers. Albany, 1895. (123)

This colourless little compilation, for some unknown reason, gave Mr Whistler great annoyance. Mr Frederick Keppel sent a copy to Joseph Pennell and another to Ernest Brown in London, which caused the artist to break their friendly relations, accusing Mr Keppel of "gratuitous zeal" in circulating "one of the most curiously malignant innuendoes in the way of scurrilous half-assertions it has been my fate hitherto to meet."

ETCHING IN ENGLAND. By Frederick Wedmore. With fifty illustrations. Sq. 8vo, 184 pages. London: George Bell & Sons, 1895. (124)

Includes a chapter on Whistler's work. Two etchings reproduced in line engravings.

FINE PRINTS. By Frederick Wedmore. 8vo, 256 pages. London: George Redway, 1897. (125)

Collector Series. Includes chapter on "Whistler and Haden," pages 100-121.

THE SAME, new and enlarged edition, with fifteen illustrations. 8vo, 261 pages. Edinburgh: John Grant, 1905. (126)

CONCERNING THE ETCHINGS OF MR WHISTLER. (127)

Pamphlet issued by Frederick Keppel & Co., New York, Dec., 1899. Catalogue of Whistler etchings then in stock, and including "Propositions," a letter to the London Chronicle by Jos. Pennell. Rajon's portrait and two etchings reproduced in half-tone.

BRITISH CONTEMPORARY ARTISTS. By Cosmo Monkhouse. London: William Heinemann. New York: Charles Scribner's Sons. 1899. (128)

Introduction contains an appreciation of Whistler's paintings.

REPRESENTATIVE PAINTERS OF THE NINETEENTH CENTURY. By Mrs Arthur Bell (N. D'Anvers), author of "The

Elementary History of Art," "The Life of Gainsborough," "The Masterpieces of the Great Artists," etc. Quarto, 200 pages. London: Sampson, Low, Marston & Co., Limited. New York: E. P. Dutton & Co., 1899. (129)

Whistler chapter: pages 49 to 52. Reproduction of portrait of Carlyle.

NINETEENTH CENTURY ART. By D. S. MacColl. With a chapter on early Art Objects by Sir T. D. Gibson-Carmichael, Baronet. Folio, 204 pages. Glasgow: James MacLehose & Sons, Publishers to the University, 1902. Illustrated. Limited large paper edition, 320 copies. (130)

Whistler references: pages 154-158. Reproduces "The Fur Jacket." The illustrations are from pictures and objects in the Fine Art Loan Collection of the Glasgow International Exhibition, 1901.

HISTORY OF AMERICAN ART. By (C.) Sadakichi Hartmann. 8vo, 328+287 pages. 2 vols. Illustrated. Boston: L. C. Page & Co., 1902. (131)

Whistler references: Vol. I., pages 135, 190, 220, 226, 313; Vol. II., pages 132-136, 143-144, 150, 161, 162, 163-173.

AMERICAN MASTERS OF PAINTING. Being brief appreciations of some American painters. By Charles H. Caffin. 12mo, vii + 195 pages. New York: Doubleday, Page & Co, 1902. (132)

THE SAME. Second edition, "illustrated with samples of their work." Sq. 8vo, x + 195 pages. New York: 1906. (133)

Whistler references: pages 37-51.

A. E. G. WHISTLER'S ART DICTA AND OTHER ESSAYS. (By A. E. Gallatin.) Narrow 8vo, 46 pages. Boston: Charles E. Goodspeed. London: Elkin Matthews, MDCCCCIIII. (134)

JAMES MCNEILL WHISTLER. By Nancy R. E. Bell. 16mo, 72 pages. London: George Bell & Sons. 1904. (135)

Bell's Miniature Series of Painters. Illustrated.

JAMES MCNEILL WHISTLER. By Hans Wolfgang Singer. 16mo, 76 pages. Eleven reproductions. Berlin, 1904. (136)

Series: Die Kunst, herausgegeben von R. Muther.

CONCERNING THE ETCHINGS OF MR WHISTLER. (Includes Joseph Pennell's letter to the Daily Chronicle, February 22, 1895. Monsieur F. Courboin's "Whistler's Thames Etchings," reprinted from the Bulletin de l'Art Ancien et Moderne, Paris, December 1903, and "Propositions by Mr Whistler.") Illustrated with numerous examples reproduced in half-tone. 16mo, paper,

70 pages. New York: Frederick Keppel & Co. (Keppel Booklet, 1904.) (137)

PAINTERS SINCE LEONARDO. By James William Pattison. Being a History of Paintings from the Renaissance to the present day. 8vo, 288 pages. Chicago: Published by Herbert S. Stone & Co. 1904. (138)

Whistler references: pages 102-103, 188, 199-202, 206, 241, 246, 260, 261-262.

THE ART OF JAMES MCNEILL WHISTLER. An Appreciation. By T. R. Way and G. R. Dennis. Frontispiece: "St Ives" in colour, and fifty-two reproductions of the best examples of the artist's work. Small quarto, 128 pages. London: George Bell & Sons, 1903. (139)

Second edition, 1904; third, revised, 1905.

IMPRESSIONIST PAINTING: ITS GENESIS AND DEVELOPMENT. By Wynford Dewhurst. Small folio, 128 pages. London: George Newnes, Limited, Southampton Street, Strand, W.C. New York: Charles Scribner's Sons, MDCCCCIV. (140)

Whistler: chapter xi, page 89. Three reproductions.

L'ART AU XIXe SIÈCLE, 1800-1900. Par Léonce Bénédite, Conservateur du

Musée National du Luxembourg, Rapporteur Général des Beaux-Arts à l'Exposition Universelle de 1900. Imp. quarto, pages vii+737. Paris: Librairie Centrale des Beaux-Arts, 13 rue Lafayette. (1905.) (141)

Whistler references: pages 197, 208, 214, 216, 220, 222, 260, 276, 367, 371, 392, 408, 442, 493, 506, 507, 508, 509-510, 511, 619, 622, 626, 628. Reproduces "Portrait de Ma Mère."

CONCERNING THE ETCHINGS OF MR WHISTLER. 16mo, paper, 45 pages. New York: Frederick Keppel & Co., N.D. (142)

Portrait from the Lithograph by T. R. Way. Illustrated with fourteen reproductions in half-tone. Text by Joseph Pennell.

OLD MASTERS AND NEW. Essays on Art Criticism. By Kenyon Cox. 12mo, 4+311 pages. New York: Fox, Duffield & Co., 1905. (143)

Whistler references: pages 227-254.

CAMILLE MAUCLAIR. DE WATTEAU À WHISTLER. 8vo. Paris: Bibliothèque Charpentier, Eugène Fasquelle, Éditeur, 11 rue de Grenelle, 11. 1905. (Tous droits réservés.) (144)

References to Whistler are in preface and on pages 301 to 335, under title of "Trois Morceaux sur James M. N.

Whistler," the three concluding chapters of the work. The first of these chapters is entitled: "Whistler et le Mysticisme dans la Peinture," written on the day following the artist's death. The second is entitled: "Le Caractère de Whistler"; the third: "L'Exposition Posthume de Whistler"; being notes on the Whistler exhibition at the École des Beaux-Arts in May 1905.

JAMES McNEILL WHISTLER. By H. W. Singer. Frontispiece: self-portrait of Whistler and sixteen reproductions of his works. Small quarto, 63 pages. New York: Charles Scribner's Sons, 1905. (145)

The Langham Series of Art Monographs.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART. Vol. I., No. 8. New York: July, 1906. (146)

Contains "Whistler's Nocturne" by Elisabeth Luther Cary, and "Whistler as Represented in the Museum," with half-tone reproduction of the Whistler plaque in bronze by Victor Brenner, presented to the Museum by F. S. Wait.

Vol. V., No. 2. Feb. 1910.
"Portrait of Edward G. Kennedy by James A. MacNeill Whistler." Page 46.

Vol. V., No. 4. April 1910.
"The Whistler Exhibition." With eight reproductions.

STUDIES IN SEVEN ARTS. By Arthur Symons. 8vo, 394 pages. New York: E. P. Dutton and Company, 1906. London: Archibald Constable & Co., 1906. (147)

Whistler chapter: pages 121-148.

WHISTLER AND OTHERS. By Frederick Wedmore. "In Art as in Affection, Sympathies are involuntary. For all that, sooner or later, they will need to be justified." Frontispiece: portrait of the author. 8vo, 222 pages. London: Sir Isaac Pitman & Sons, Ltd., 1 Amen Corner. 1906. (148)

HISTORY OF MODERN PAINTING. By Richard Muther, Professor of Art History at the University of Breslau. Profusely illustrated with full-page plates, including some in colours, and half-tone illustrations in the text. 4 vols., small 4to. London, 1907. (149)

Whistler references: Vol. III., pages 645, 664.

WHISTLER: NOTES AND FOOTNOTES AND OTHER MEMORANDA. By A. E. Gallatin. Frontispiece: "Symphony in Gray," with seven illustrations and facsimiles. Large 8vo, 96 pages. New York: The Collector and Art Critic Co. London: Elkin Matthews, 1907. (150)

Ten signed copies issued on vellum.

THE WORKS OF JAMES McNEILL WHISTLER. A study by Elisabeth Luther Cary, with a tentative list of the artist's works. Frontispiece: "Pretty Nelly Brown," and thirty reproductions. Quarto, 302 pages. New York: Moffat, Yard & Company, 1907. (151)

Also large paper edition limited to 250 copies, size 8 × 12.

THE STORY OF AMERICAN PAINTING. The Evolution of Painting in America from Colonial Times to the Present. By Charles H. Caffin. Containing 143 reproductions of the most notable works of American artists. 8vo, xiii + 396 pages. New York: Frederick A. Stokes Company, Publishers, 1908. (152)

Reproduces: "The Music Room," "Portrait of the Artist's Mother," "Portrait of Carlyle," "At the Piano," and "Portrait of Miss Alexander."

A SHORT HISTORY OF ENGRAVING AND ETCHING FOR THE USE OF COLLECTORS AND STUDENTS. With full Bibliography, classified list and index of engravers. By A. M. Hind, of the department of prints and drawings, British Museum. With frontispiece in photogravure and 110 illustrations in the text. 8vo, 473 pages. Boston and New York: Houghton, Mifflin Co. London: Archibald Constable Co., Ltd., 1908. (153)

Whistler references: pages 170, 324, 325, 326, 327, 386, 388, 469.

MODERN ARTISTS. By Christian Brinton. 8vo, 270 pages. New York: The Baker and Taylor Company, 1908. (154)

Frontispiece, "Rosa Corder." Whistler references: pages 99, 113, 157, 169, 174, 179, 180, 181, 183, 230, 235.

THE PRINT-COLLECTOR'S BULLETIN. 8vo, 52 pages. May 1908. Frederick Keppel & Co., 4 East 39th Street, New York. (155)

Reproduces Rajon's portrait of Whistler and twenty-two examples. Lists 106 etchings, lithographs and drawings.

NOTEWORTHY PAINTINGS IN AMERICAN PRIVATE COLLECTIONS. Edited by John La Farge and August F. Jaccaci. Illustrated. Folio, xx+517 pages. New York: The August F. Jaccaci Company, 1908. (156)

Whistler references: Article by Kenyon Cox on the Alfred Pope Collection, with photogravure reproductions and catalogue pages of the "Blue Wave," "Westminster Bridge," and "Symphony in Violet and Blue." Special articles by Duret, Mauclair, B. Sickert, M. O. Woodbury, on the "Blue Wave"; by B. Sickert, W. H. Downes, L. Bénédite, Roger Marx, on "Westminster Bridge"; by Roger Marx, Duret, W. H.

Downes, M. O. Woodbury, on the "Symphony in Violet and Blue." In the accompanying volume of BIBLIOGRAPHY for *Noteworthy Paintings in American Private Collections*, pages 4 to 7 of the Alfred Atmore Pope collection is given the bibliography of the above three pictures.

THE MASTER PAINTERS OF GREAT BRITAIN. Edited by Gleeson White, sometime Editor of the "Studio." Author of "English Illustration, The Sixties." Illustrated. Quarto, 390 pages. London: T. C. & E. C. Jack, 16 Henrietta Street, W.C., and Edinburgh, 1909. (157)

Whistler reference: page 238, "Portrait of my Mother," reproduced on page 239.

ON ART AND ARTISTS. By Max Nordau, Author of "Degeneration." Translated by W. F. Harvey, M.A. 12mo, 351 pages. Philadelphia: George W. Jacobs & Co., Publishers. 1909. (158)

"Whistler's Psychology," page 145.

References to Whistler

POEMS AND BALLADS. By Algernon Charles Swinburne. First Series. 8vo. London: E. Moxon & Co. 1866. (159)

"Before the Mirror" is inscribed to Whistler. Two verses were inserted in The Royal Academy Catalogue for 1865.

ART THOUGHTS. The Experiences and Observations of an American Amateur in Europe. By James Jackson Jarves, author of "Art Hints," "Art Studies," "The Art Idea," Honorary Member of the Academy of Fine Arts, Florence, Italy, etc., etc. 8vo, xi+379 pages. Boston: Hurd & Houghton, 1869. (160)

THE SAME. Boston: Houghton, Mifflin & Company. The Riverside Press, Cambridge, 1896. (161)

Whistler references: pages 269, 298.

BOOK OF THE ARTISTS. American Artist Life, comprising Biographical and Critical Sketches of American Artists: Preceded by an Historical Account of

the Rise and Progress of Art in America. By Henry T. Tuckerman. With an appendix containing an account of Notable Pictures and Private Collections. Roy. 8vo, xi+639 pages, 28 ports. and 1 pl. New York: G. P. Putnam & Son. London: Sampson, Son & Co., 1867. (162)
Whistler references: pages 485-486.

MODERN PAINTERS AND THEIR PAINTINGS. For the use of schools and learners in Art. By Sarah Tytler (Henrietta Keddie), author of "The Old Masters." 12mo, viii+362 pages. Boston: Roberts Bros., 1874. (163)
Whistler references: pages 291-293.

ANNUAL REGISTER, 1878. Part II., page 218. (164)

ETCHING IN AMERICA, WITH LIST OF AMERICAN ETCHERS AND NOTABLE COLLECTIONS OF PRINTS. By J. R. W. Hitchcock. 12mo, x+95 pages. Frontispiece. New York: White, Stokes & Allen, 1886. (165)
Whistler references: pages 32, 34, 40, 41, 42, 63, 75, 76, 93.

CYCLOPEDIA OF PAINTERS AND PAINTINGS. Edited by John Denison Champlin, Jr.; Critical editor, Charles C. Perkins, cor. member of the French Institute. With more than 2000 illustrations. 4 vols., paged 442, 417,

489, 485. Thick 8vo. New York: Charles Scribner's Sons, 1887. (166)
Whistler reference: Vol. IV., page 427, line portrait in text.

ART: A COMMODITY. By Sheridan Ford. I. The Middleman; II. Mountebanks and Paint; III. The Voice of the Auctioneer; IV. Forgery by Brush; V. Picture Shows and Shams; VI. The Man of Letters. Sq. 8vo, 58 pages. Brown covers. Title rubricated and repeated on first leaf of cover. New York: 1888. (Privately printed.) (167)
Whistler references: pages 25, 43.

LETTERS TO LIVING ARTISTS. By Gleeson White. London: Elkin Matthews, 1891. (168)
Whistler, Crane, etc.

A DICTIONARY OF ARTISTS WHO HAVE EXHIBITIONS FROM 1760-1893. Compiled by Algernon Graves, author of "A Catalogue of the Works of Sir Edwin Landseer, R.A., and works of Samuel Cousins, R.A." A new and enlarged edition. Quarto, 314 pages. London: Henry Graves & Co., 6 Pall Mall; also at 30 and 32 Corporation St., Birmingham. 1895. (169)
Whistler reference: page 300.

A HISTORY OF DANCING FROM THE EARLIEST AGES TO OUR OWN TIMES, from the French of Gaston Vuillier.

With a sketch of Dancing in England, by Joseph Grego. Twenty full-page plates and 409 illustrations. Folio, xvi+446 pages. New York: D. Appleton & Co. London: William Heinemann. 1897. (170)

Full-page plate, "Connie Gilchrist," page 412. Note of thanks to Whistler and others at end of table of contents.

LIFE AND LETTERS OF SIR JOHN EVERETT MILLAIS, President of the Royal Academy. By his son, John Guille Millais. With 319 illustrations, including 9 photogravures. 2 vols., 8vo, xvi+446 and xi+511 pages. London: Methuen & Co., 1899. (171)

Whistler reference: Vol II., page 2.

THE STORY OF MY LIFE, 1834-1900. By Augustus J. C. Hare. 6 vols., cr. 8vo, illus. London: George Allen, 1896-1900. (172)

Whistler references: Vol. IV., page 376; Vol. V., page 190.

THE ART of FOLLY. By Sheridan Ford. (Rubricated design.) 8vo, 190 pages. Boston: Small, Maynard & Company. MDCCCCI. (173)

Limited edition of 750 copies, numbered and signed by the author. First published in *Galignani's Messenger*.

Whistler references: pages 75, 163, 164-5, 188.

How to Look at Pictures. By Robert Clermont Witt, M.A. Post 8vo, xviii+173 pages, 32 illustrations. London: Geo. Bell & Son, 1903. (174)

Reproduces "Portrait of My Mother," by Whistler, page 68.

References: pages 20, 41, 68, 79, 144.

Rossetti Papers, 1862 to 1870. A Compilation by William Michael Rossetti. 8vo., xxiii+559 pages. New York: Charles Scribner's Sons & Co. London: Sands & Co., 1903. (175)

Whistler references: ix-14, 130, 196, 222, 228, 229, 233, 234, 235, 245, 246, 257, 303, 306, 319, 320, 495.

Memorials of Edward Burne-Jones. By G. B.-J. 8vo, Vol. I., 1833-1867, pages xii+309; Vol. II., 1868-1898, pages ix+372. London: Macmillan & Co., Limited, 1904. (176)

Written by Georgiana, Lady Burne-Jones, with 42 illustrations, many from original drawings, by Sir Edward Burne-Jones.

Whistler references: Vol. I., page 293; Vol. II., page 188; Whistler *v.* Ruskin, Vol. II., pages 86-89.

Autobiography, Memories and Experiences. By Moncure D. Conway. 2 vols., 8vo. Vol. I. xiv+451; Vol. II. x+482 pages. Boston: Houghton, Mifflin & Company, 1904. (177)

Whistler reference: Vol. II., page 124. Also large paper signed edition of 750 copies.

RECOLLECTIONS OF DANTE GABRIEL ROSSETTI AND HIS CIRCLE (Cheyne Walk Life). By the late Henry Treffey Dunn. Edited and annotated by Gale Pedrick. With a prefatory note by William Michael Rossetti. 12mo, iv+96 pages. Portrait of Rossetti and five Illustrations. London: Elkin Matthews, Vigo St., 1904. (178)

Whistler references: pages 24, 27, 29, and note page 83.

MONTHLY BULLETIN OF BOOKS added to the Public Library of the City of Boston. Vol. IX., No. 3. March, 1904. (179)

Bibliography of Whistler Writings and References in the Library, pages 110-113 inclusive.

THEODORE WATTS-DUNTON. Poet, Novelist, Critic. By James Douglas. With twenty-four illustrations. 8vo, 483 pages. London: Hodder & Stoughton, 27 Paternoster Row, 1904. (180)

Whistler references: pages 88, 142, 156, 301-2, 353.

WITH PEN AND CAMERA. Interviews with Celebrities. By W. B. Northrop. Illustrated from Photographs specially

taken by the Author. Quarto, 283 pages. London: R. A. Everett & Co., Ltd., 42 Essex St., Strand, W.C., 1904. (181)

Reproduces photograph of Mr Whistler riding in a landau with Mrs James Brown Potter, page 241.

KUNSTLEXICON. Ein Handbuch für Künstler und Kunstfreunde. Von Wilhelm Spemann. 8vo, 1054 pages. Berlin & Stuttgart. Verlag von W. Spemann, 1905. (182)

Whistler reference: page 1014.

THE HISTORY OF AMERICAN PAINTING. By Samuel Isham, Associate of the National Academy of Design, Member of the Society of American Artists. Twelve full-page photogravures and one hundred and twenty-one illustrations in the text. Small 4to, xviii+573 pages. New York: The Macmillan Company, 1905. (183)

Whistler references: pages 289, 298, 316, 341, 355, 378, 384, 390, 394, 416, 428, 438, 453, 461, 488, 493, 506, 547. Reproduction: "The Little Rose of Lyme Regis," Boston Museum, page 331.

WILLIAM ALLINGHAM. A Diary edited by H. Allingham and D. Radford. Portrait frontispiece. 8vo, 404 pages. Macmillan & Co., Limited, St Martin's Street, London, 1907. (184)

Whistler references: pages 101-226.

An Artist's Reminiscences. By Walter Crane. With one hundred and twenty-three illustrations by the author, and others from photographs. Royal 8vo, viii+520 pages. London: The Macmillan Company, 1907. (Issued also same year with New York imprint.) (185)

Whistler references: pages 160, 175, 199, 200-201, 295, 488.

International Encyclopedia. Dodd, Mead & Co., New York, 1909. (186)

Whistler references: Vol, XX., pages 475-477. Reproduces "Portrait of My Mother."

Memories of Fifty Years. By Lady St Helier (Mary Jeune). With illustrations. 8vo, 358 pages. London: Edward Arnold, 1909. (187)

Whistler reference: page 197.

Catalogues

The Exhibition of the Royal Academy of Arts. MDCCCLXII. The Ninety-fourth. Quarto, 64 pages. London: Printed by William Clowes and Sons, 14 Charing Cross, Printers to the Royal Academy. (188)

Whistler items: Nos. 114, 670, 923, viz. "The Twenty-fifth of December, 1860, on the Thames," "Alone with the Tide," "Rotherhithe"—etching.

The Exhibition of the Royal Academy of Arts. MDCCCLXXII. The One Hundred and Fourth. Quarto, 72 pages. London: Printed by William Clowes and Sons, 14 Charing Cross, Printers to the Royal Academy. (189)

Whistler item: No. 941. "Arrangement in grey and black: portrait of the painter's mother."

A Catalogue of the Etchings and Dry-Points of James Abbott McNeill Whistler. By Ralph Thomas. Frontispiece portrait of Whistler

etched by Percy Thomas. Edition of 50 copies. Crown 8vo. London: Privately printed by John Russell Smith, 36 Soho Square. New York: Samuel P. Avery, 88 Fifth Avenue, 1874. (190)

Records 86 plates. The first catalogue issued.

CATALOGUE OF A COLLECTION OF ETCHED AND ENGRAVED WORKS OF THE BEST MASTERS FORMED DURING THIRTY YEARS. By James Anderson Rose, Esq. Sold at Sotheby's, 1876, June 27 and ten following days. 301 pages. Ten Illustrations. (191)

Contains many Whistler examples.

MUSEUM OF FINE ARTS. Exhibition of American Etchings, April 11 to May 9, 1881. 12mo, 49 pages. Boston: Alfred Mudge & Son, Printers, 34 School Street, 1881. (192)

Lists seven "Scenes on the Thames," from the Gray collection.

PHILADELPHIA ACADEMY OF FINE ARTS. Special Exhibition. Paintings by American Artists. Nov. 1 to Dec. 26, 1881. Royal 8vo, 25 pages. Illustrated. "Portrait of My Mother" exhibited. (193)

Sixty-third Annual Exhibition. Dec. 18, 1893, to February 24, 1894. 12mo, 73 pages. Five Whistlers shown. Page 9. (194)

PHILADELPHIA ACADEMY OF FINE ARTS—*continued.*

Sixty-fourth Annual Exhibition. Dec. 17, 1894, to Feb. 23, 1895. 16mo, 45 pages. Two Whistlers exhibited. Page 33. (195)

Sixty-sixth Annual Exhibition. Dec. 21, 1896, to Feb. 22, 1897. 16mo, 75 pages. One Whistler exhibited. Page 42. (196)

Sixty-seventh Annual Exhibition. Jan. 10, 1898, to Feb. 22, 1898. 16mo, 95 pages. Two Whistlers exhibited. (197)

Sixty-ninth Annual Exhibition. Jan. 15 to Feb. 24, 1900. 16mo, 90 pages. One Whistler exhibited, "The Falling Rocket." Page 12. (198)

Seventieth Annual Exhibition. Jan. 14 to Feb. 23, 1901. 16mo, 93 pages. One Whistler, "Nocturne—Southampton Water," exhibited. Page 18. (199)

Seventy-first Annual Exhibition. Jan. 20 to March 1, 1902. 16mo, 97 pages. One painting, "The Andalusian," and 66 etchings from Howard Mansfield's collection exhibited. (200)

Seventy-third Annual Exhibition. Jan. 25 to March 5, 1904. 16mo, 72 pages. Four Whistler paintings exhibited. Page 12. (201)

PHILADELPHIA ACADEMY OF FINE ARTS—*continued.*

One-Hundredth Anniversary Exhibition. Jan. 23 to March 4, 1905. 16mo, 96 pages. Nine Whistler examples exhibited. Pages 37, 38, 39. (202)

One Hundred and First Annual Exhibition. Jan. 22 to March 3, 1906. 16mo, 108 pages. Philadelphia, 1906. Three Whistlers from C. L. Freer's Collection exhibited. (203)

Catalogue of the One Hundred and Second Annual Exhibition. Jan. 21 to Feb. 24, 1907. 16mo, 74 pages. Four Whistler examples exhibited. Pages 18, 36, 37. (204)

CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY-POINTS by J. McNeill Whistler. Small 4to, covers, 23 pages. V. G. Fischer Art Galleries, Washington, D.C. N.D. (205)

Reprints "The Paddon Papers," with facsimile of letter from Mr Whistler to J. E. McNay, March 9, 1882, and reproduces three etchings in half-tone. Catalogues 68 etchings and dry-points, two original drawings and one copper-plate.

WHISTLER'S ETCHINGS. A Study and a Catalogue. By Frederick Wedmore. "Sans la liberté de blâmer, il n'est pas d'éloges flatteurs."—Beau-

marchais. Crown 8vo, 86 pages. London: A. W. Thibadeau, 18 Green Street, St Martin's Place, 1886. (206)

Edition 140 copies, printed on hand-made paper, numbered, 14 extra large paper. Lists 214 examples.

WHISTLER'S ETCHINGS. A Study and a Catalogue. By Frederick Wedmore. Second edition, revised and enlarged. 8vo, 102 pages. London: P. & D. Colnaghi & Co., 13 and 14 Pall Mall East, 1899. (207)

Edition limited to 135 copies. Lists 268 examples.

"NOTES"–"HARMONIES"–"NOCTURNES." 12mo, covers, 8 pages. New York: H. Wunderlich & Company, 868 Broadway. March, 1889. (208)

Lists 62 examples. Reprints Whistler's "L'Envoi."

CATALOGUE OF F. SEYMOUR HADEN'S PRIVATE COLLECTION OF MODERN ETCHINGS. New York: H. Wunderlich & Co., 1890. (209)

The second part includes many of Whistler's Etchings and Dry-Points.

CATALOGUE OF THE ALMOST COMPLETE COLLECTION OF WHISTLER'S ETCHINGS formed by J. H. Hutchinson. (210)

Sold by Sotheby, Wilkinson & Hodge, London, March 3 and 4, 1892.

Official Catalogue of the World's Columbian Exhibition. Chicago: W. B. Conkey, 1893. (211)

Lists 6 paintings and 69 etchings by Whistler.

St Botolph Club. Etchings by James McNeill Whistler. The Etchings are lent by Mr Howard Mansfield. 8vo, pamphlet. Six pages of text, including title. Boston: n.d. (1894.) (212)

Lists 104 examples.

Catalogue of a Collection of Lithographs by James McNeill Whistler, with a Prefatory Note by Joseph Pennell. Exhibited at the Fine Art Society in December 1895 and January 1896. 8vo, 11 pages. London: 1895. (213)

Mr Whistler's Lithographs. The Catalogue compiled by Thomas R. Way. Frontispiece, portrait of Mr Whistler. 8vo, 42 pages. London: George Bell & Sons, 1896. (214)

First Edition, cataloguing 130 lithographs, and bearing this prefatory note: "The title-page was designed by Mr Whistler. The frontispiece was drawn from a photograph supplied by Mr Whistler and has been worked on by him. This edition is limited to 140 copies, of which 125 are for sale."

MR WHISTLER'S LITHOGRAPHS. The Catalogue compiled by Thomas R. Way. 8vo, 67 pages. London: George Bell & Sons. New York: H. Wunderlich & Co., 1905. (215)

Second Edition, limited to 250 copies, 36 for the U.S. and 14 for presentation.

CATALOGUE OF AN EXHIBITION ILLUSTRATIVE OF A CENTENARY OF ARTISTIC LITHOGRAPHY, 1796-1896. At the Grolier Club, Twenty-nine East Thirty-second Street, New York, March the Sixth to March the Twenty-eighth, MDCCCXCVI. 16mo, 73 pages. (216)

Sketch of Whistler, and two numbers: 165, "The Toilet," and 166, "The Canal, Vitre." Pages 62, 63.

CATALOGUE OF AN EXHIBITION ILLUSTRATIVE OF A CENTENARY OF ARTISTIC LITHOGRAPHY, 1796-1896. With 244 examples by 160 different artists. Illustrated with 20 photo-engravings, from the originals by Bonington, Cassatt, Chauvel, Daumier, Decamps, Engelmann, Fantin-Latour, Gavarni, Hanfstaengl, Homer, Jacque, Jacob, Millet, Newsam, Ctis, Prout, Raffet, Vernet, and Wagenbauer. At the Grolier Club, Twenty-nine East Thirty-second Street, New York, March MDCCCXCVI. 8vo, 83 pages. (217)

Enlarged edition of above. Additional Whistler numbers: 234, "Old House in Brittany," and 235, "Nocturne," page 79.

ETCHINGS AND DRY-POINTS by J. McNeill Whistler. Catalogue of Exhibition held at Arthur Tooth's Galleries, Nov. 15-27, 1897. New York, 1897. (218)

ETCHINGS, DRY-POINTS AND LITHOGRAPHS by Whistler. 12mo, wrappers, 26 pages. ("Etchings, Dry-Points and Lithographs," and butterfly mark on cover.) New York: H. Wunderlich & Company, 886 Broadway (Near Union Square), MDCCCXCVIII. (219)

Lists 295 etchings, of which 11 are of the "Naval Review Series"; 15 "Holland Series"; 4 early examples not described by Wedmore, and 77 Lithographs.

CATALOGUE OF AN EXHIBITION OF THE ETCHINGS AND LITHOGRAPHS OF JAMES MCNEILL WHISTLER. Held at the Caxton Club of Chicago, January 31 to February 22, 1900. 12mo. (220)

Lists 120 lithographs and 320 etchings.

A LIST OF ETCHINGS, DRY-POINTS AND LITHOGRAPHS by Whistler, now in stock and for sale. 12mo, wrappers, 16 pages. New York: H. Wunder-

lich Company, 220 Fifth Avenue (between 26th and 27th Sts.), March, 1901. ("Etchings, Dry-Points and Lithographs," with butterfly mark on cover.) (221)

Lists 123 Etchings and Dry-Points, 60 Lithographs and 31 Lithographs of Paintings. The Collection of B. B. MacGeorge, of Glasgow.

PAN-AMERICAN EXPOSITION. Catalogue of the Exhibition of Fine Arts. 8vo. 177 pages. Buffalo [N. Y.], 1901. (222)

Whistler items: Nos. 96 to 102 inclusive.

CATALOGUE OF ETCHINGS by J. McN. Whistler, Compiled by an Amateur (E. G. Kennedy), Supplementary to that compiled by F. Wedmore. Cr. 8vo, 40 pages. New York: H. Wunderlich & Co., 220 Fifth Avenue, 1902. (223)

Edition of 135 copies printed. Lists 372 examples and 8 "states" not described by Wedmore.

CATALOGUE OF A COLLECTION OF ETCHINGS AND DRY-POINTS by Whistler, recently acquired. Small quarto, 23 pages. New York: H. Wunderlich & Company, 220 Fifth Avenue, March, 1903. (224)

Lists 250 examples.

SECOND ISSUE, with same title, but extensive changes in contents, November 1905. (225)

Lists 119 etchings and 62 lithographs.

CATALOGUE DES TABLEAUX, PASTELS, DESSINS, POINTES SÈCHES, par J. McNeill Whistler, vente du mercredi, 25 novembre 1903, à l'Hôtel Drouot. 8vo, 24 pages. Paris: 1903. (226)

Seventeen reproductions.

CATALOGUE OF THE MORTIMER MENPES COLLECTION OF ETCHINGS, DRY-POINTS AND LITHOGRAPHS by J. McNeill Whistler, exhibited at the Leicester Square Gallery, London, by Ernest Brown & Phillip, November-December, 1903. Small quarto, 36 pages. London, 1903. (227)

EXHIBITION OF ETCHINGS by J. McNeill Whistler. London: Obach & Co., 168 New Bond Street, W., October, 1903. Brown covers, cr. 8vo, 16 pages. London: 1903. (228)

With frontispiece portrait of Whistler by himself and introduction by Frederick Wedmore, dated Oct. 21, 1903. Lists 249 examples.

CATALOGUE OF CHOICE ETCHINGS by James McNeill Whistler, Sir Francis Seymour Haden, Professor A. Legros, C. Meryon. On sale at E. Parsons

& Sons, 45 Brompton Rd., London, S.W. 8vo, 18 pages. London: 1903. (229)

Lists 43 examples of Whistler's work.

WATER-COLOURS, PASTELS, DRAWINGS IN BLACK AND WHITE, SCULPTURES AND BRONZES, by British and Foreign Artists, and a Collection of Pastels, Etchings and Lithographs, by the Late James McNeill Whistler. London: Wm. Marchant & Company, January, 1904. (230)

ETCHINGS, DRY-POINTS AND LITHOGRAPHS. (Butterfly mark.) Memorial Exhibition of the Works of Mr J. McNeill Whistler, Boston. Cover title. Title page: "Loan Collection, Etchings, Dry-Points and Lithographs, Copley Society of Boston, Copley Hall, February, 1904." Small 4to, brown covers, 33 pages. (Boston, 1904.) (231)

Lists 235 etchings and 80 lithographs.

OILS, WATER COLOURS AND DRAWINGS by J. McNeill Whistler. (Butterfly mark.) Brown covers, 12mo, 8 pages. Remington Printing Company, Providence, (R.I.). (232)

Rhode Island School of Design Exhibition, February, 1904. Collection of R. A. Canfield, Esq.

Lists five oil paintings, nine water colours, and nine drawings.

OFFICIAL CATALOGUE OF EXHIBITORS. Universal Exhibition, St Louis, U.S.A. 1904. 8vo, 299 pages. (233)

Whistler items, pages 39 and 74.

CATALOGUE OF AN EXHIBITION OF LITHOGRAPHS by the late James McNeill Whistler. Exhibited at Robt. Dunthorne's, the Rembrandt Gallery. Small 4to, 8 pages. London: 1904. (234)

Lithographs reprinted after Mr Whistler's death.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE. MCMIV. The Seventy-eighth. In the Royal Academy Galleries (quotation from "Ten o'Clock," descriptive of the Artist's relation to harmony). 16mo, 54 pages. Printed by J. and A. Constable, Printers to His Majesty, at the Edinburgh University Press. (1904.) (235)

Fifty-five examples of Whistler's work exhibited.

"THE PEACOCK ROOM." Painted for Mr F. R. Leyland by James McNeill Whistler, removed in entirety from the late owner's residence and ex-

hibited at Messrs Obach's Galleries at 168 New Bond Street, London, June 1904. 4to, wrappers, 28 pages. Reproduces 10 photographs. Introduction by "C. J. H." (London: 1904.) (236)

CATALOGUE OF ETCHINGS AND DRY-POINTS by James McNeill Whistler. Exhibited at the Grolier Club, 29 East Thirty-Second Street, from April 15th until May 7th, Nineteen Hundred and Four. 12mo, covers, 72 pages. Index with "Omissions and Errata" issued separately, pages 73-88. New York: The Grolier Club, 1904. (De Vinne Press.) (237)

Lists 396 examples.

OIL PAINTINGS, WATER COLOURS, PASTELS AND DRAWINGS. (Butterfly mark.) Memorial Exhibition of the Works of Mr J. McNeill Whistler, Boston. Title on cover. Title page reads: "Loan Collection. Oil Paintings, Water Colours, Pastels and Drawings, Copley Society of Boston, Copley Hall, February, 1904." Small 4to, brown covers, 24 pages. (Boston, 1904.) (238)

Lists 184 examples.

CATALOGUE OF PAINTINGS, DRAWINGS, ETCHINGS AND LITHOGRAPHS. The International Society of Sculptors, Painters and Gravers. Memorial

Exhibition of the Works of the late J. McNeill Whistler, First President of the International Society of Sculptors, Painters and Gravers, in New Gallery, Regent Street, London, from the twenty-second of February to the thirty-first of March, 1905. Held under the auspices of the Society. Printed for the Society at the Ballantyne Press, London, and published by William Heinemann for the International Society of Sculptors, Painters and Gravers, at the New Gallery, Regent Street, February and March, 1905. Sm. 4to, 126 pages. (London: 1905.) (239)

CATALOGUE OF AN EXHIBITION OF ETCHINGS, DRY-POINTS AND A FEW DRAWINGS by Whistler. With an introduction by Joseph Pennell. November 20th to December 5th, 1905. Narrow 8vo, 20 pages, with cover. New York: Frederick Keppel & Co., 4 East 39th St., N.Y. 1905. (240)

Lists 109 etchings, 9 lithographs and 5 miscellaneous items.

EXPOSITION DES ŒUVRES de James McNeill Whistler, Palais de l'École des Beaux-Arts, Quai Malaquais, Paris, May, 1905. Introductory notes by Léonce Bénédite. 8vo. Paris: 1905. (241)

WHISTLER ETCHINGS, ETC., in the National Art Library, Victoria and Albert Museum. With a bibliography. 8vo, wrappers. London: 1905. (242)

CATALOGUE OF THE COLLECTION OF LINE ENGRAVINGS, MEZZOTINTO AND STIPPLE ENGRAVINGS AND ETCHINGS formed by the late Walter S. Carter, Esq., Brooklyn. Compiled by Fitzroy Carrington. American Art Association, New York, 1905. 8vo, 190 pages. (243)

Lists 67 Whistler plates.

Sold Saturday evening, February 25, 1905.

A CATALOGUE OF OIL PAINTINGS BY DECEASED MASTERS. 8vo, 11 pages. London: The Carfax Gallery, October, 1905. (244)

MUSÉE NATIONAL DU LUXEMBOURG. Section de Peinture Étrangère. Exposition Temporaire de Peintures de l'École Américaine. Juillet-decembre 1905. 4to, 4 page leaflet with reproduction of Whistler's Portrait of his Mother on first page: "Arrangement en gris et noir; portrait de la mère de l'auteur." (245)

ILLUSTRATED CATALOGUE OF THE WHISTLER MEMORIAL EXHIBITION, 1905. The International Society of

Sculptors, Painters and Gravers. Memorial Exhibition of the Works of the late James McNeill Whistler. First President of the International Society of Sculptors, Painters and Gravers, in the New Gallery, Regent Street, London, from the twenty-second of February to the fifteenth of April, 1905. Held under the auspices of the Society. Frontispiece portrait and numerous reproductions in photogravure and half-tone. 4to, 127 pages. Printed at the Ballantyne Press, London, and published by William Heinemann for the International Society of Sculptors, Painters and Gravers, at the New Gallery, Regent Street. (London: 1905.) (246)

Edition de luxe. Boards.

LIBRARY OF CONGRESS. Catalogue of the Gardiner Greene Hubbard Collection of Engravings. Presented to the Library of Congress by Mrs Gardiner Greene Hubbard. Compiled by Arthur Jeffrey Parsons, Chief of Division of Prints. 4to, 517 pages. Washington: Government Printing Office, 1905. (247)

Whistler list, pages 346-347. Reproduces "The Palaces." Nineteen examples described.

AN INVENTORY OF THE COLLECTION OF CHARLES L. FREER, presented to the

Smithsonian Institution, or the United States Government, under the terms of his letter to the President, dated December 15th, 1905. Privately printed, 1906. (248)

CATALOGUE OF A COLLECTION OF ETCHINGS AND DRY-POINTS by Whistler, principally from the Royal Collection at Windsor Castle. Sm. 4to, 12 pages, brown covers. Butterfly mark. New York: H. Wunderlich & Co., November, 1906. (249)

Lists 161 examples.

CATALOGUE OF THE CELEBRATED THEOBALD (LONDON) COLLECTION OF WHISTLER ETCHINGS, comprising 241 examples. On Exhibition at the Galleries of M. Knoedler & Co., 355 Fifth Ave., cor. Thirty-fourth Street, New York. January MCMVII. Imprint — "Put in types and printed at the Goerck Art Press, Sixth Ave., at Fifty-third Street, New York." Drab wrappers, with "Whistler" on front cover. 8vo, 12 pages. (250)

Never issued to the public.

CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY-POINTS by Whistler, with an introduction by Joseph Pennell. Frederick Keppel & Co., 4 East 30th St., New York. January

8th to February 6th, 1907. Narrow 8vo, 19 pages, with cover. (251)
Lists 123 examples.

CATALOGUE OF A COLLECTION OF ETCHINGS AND LITHOGRAPHS by Whistler. 12mo, covers, 12 pages. H. Wunderlich & Co., New York, November, 1907. (252)
Lists 185 examples.

LITHOGRAPHS BY J. McN. WHISTLER. Exhibited at the Grolier Club, April 4th to April 7th, 1907. 12mo, pamphlet, 15 pages. De Vinne Press, 1907. (253)
Lists 160 examples.

BOARD OF EDUCATION. South Kensington. J. A. McNeill Whistler. Etchings, etc., in the Art Library, Victoria and Albert Museum, with a bibliography. Second edition of above, enlarged. Frontispiece portrait from Whistler's etching of himself. 8vo, wrappers, 31 pages. London: Printed for His Majesty's Stationery Office, by Wyman & Sons, Limited, Fetter Lane, E.C., 1908. Price one penny. Compiled by Martin Hardie, B.A., A.R.E., Assistant in the section of Prints and Drawings in the Art Library. (254)

AN APPENDIX (I) TO AN INVENTORY OF THE COLLECTION OF CHARLES L. FREER, presented to the Smithsonian

Institution, or the United States Government, under the terms of his letter to the President, dated December 15th, 1905. Privately printed, 1908. (255)

These volumes were termed "Inventories" instead of Catalogues in order to comply with legal requirements. They include titles and brief descriptions of something over eleven hundred examples of Whistler's work, in oil, water-colour, drawings in ink and pencil, etchings and dry-points, lithographs and original copper plates. They are not in circulation, their use being limited to Mr Freer and the Smithsonian Institution.

THE METROPOLITAN MUSEUM OF ART. Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens. 12mo, 56 pages. New York: MDCCCCVIII. (256)

Contains description of the Whistler memorial at West Point — plaster cast loaned to the Exhibition by Mrs Saint-Gaudens. Page 53.

A CATALOGUE OF OLD AND RARE PRINTS, PORTRAITS, MEZZOTINTS, COLOURED PLATES, ETCHINGS AND LITHOGRAPHS by Whistler, etc. 18mo, 16 pages. Chicago: Walter M. Hill, 31 Washington Street, N.D. (1908.) (257)

Lists 45 examples.

CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY-POINTS by Whistler, with an introduction and notes especially compiled for this Exhibition by Joseph Pennell. Narrow 8vo, wrappers, 69 pages. Frederick Keppel & Co., 4 East 39th St., New York. January 6 to February 3, 1909. (258)

Lists 103 examples.

A DESCRIPTIVE CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF JAMES ABBOTT MCNEILL WHISTLER. By Howard Mansfield. (Caxton Club mark on tinted background.) 4to, 336 pages. Chicago: The Caxton Club, MCMIX. (259)

This book includes a portrait frontispiece of Whistler in photogravure from an unpublished photograph and with an introduction, giving a biographical sketch of Whistler as an artist, an account of the various publications of his etchings, the principal past and present collections of the etchings, important exhibitions of the etchings, and prior catalogues. Edition (apart from two copies for copyright) of three copies on Imperial Japan paper and three hundred copies on hand-made French paper, all printed from type.

CATALOGUE OF LITHOGRAPHS BY WHISTLER. Small quarto, 8 pages.

H. Wunderlich & Co., 220 Fifth Avenue, New York, MDCCCCIX. Cover title, "Rare Lithographs by Whistler." (260)

Lists 119 Examples.

Smithsonian Institution. United States National Museum. The National Gallery of Art. Department of Fine Arts of the National Museum. By Richard Rathbun, Assistant Secretary of the Smithsonian Institution, in charge of the United States National Museum. 8vo, 140 pages. Washington: Government Printing Office, 1909. (261)

Catalogue of the Charles L. Freer Collection, pages 102-114.

The Metropolitan Museum of Art. Paintings in Oil and Pastel. By James A. MacNeill Whistler. 8vo, xxv+44 pages. New York: March 15 to May 31, MCMX. (262)

Portrait frontispiece. Catalogues 46 examples.

The Etched Work of Whistler. Illustrated by Reproductions in Collotype of the different states of the plates. Compiled, Arranged and Described by Edward G. Kennedy. With an Introduction by Royal Cortissoz. Quarto, 167 pages. The

Grolier Club of the City of New York, 1910. (263)

Edition of 402 copies on Old Stratford paper and two copies on Italian hand-made paper. The catalogue is accompanied by three portfolios containing the reproductions, viz.: Nos. 1 to 144; 145 to 206; 207 to Appendix.

CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY-POINTS by James Abbott McNeill Whistler. With a Prefatory Note by Howard Mansfield. January 15 to March 25, 1910. 8vo, 16 pages. Covers. Museum of Fine Arts, Boston. (1910.) (264)

Magazine Articles

American Architect.
"James Abbott McNeill Whistler." Vol. xxii., .pages 258-259., Nov. 26, 1887. (265)
"Whistler and Old Sandy in the Fifties." By W. L. B. Jenney. Vol. lix., pages 4-5. Jan. 1, 1898. (266)
"Watts and the Independents," Vol. lxxxvii., pages 141-2, May 20, 1905. (267)

American Art.
"A Whistler Sketch." By Frank T. Robinson. Vol. i., pages 82-84. Reproduces Rajon's portrait of Whistler and five illustrations drawn by H. D. Murphy after Whistler's originals. (268)

American Art Annual.
Page 146. 1903. (269)

Architectural Record.
"The Art of Whistler." By Kenyon Cox. Vol. xv., pages 467-481. 1904. (270)

Army and Navy Life and the United Service.
"Whistler's Cadet Drawings." By Col. Charles R. W. Larned, U.S.A. Illustrated with seven reproductions

ARMY AND NAVY LIFE AND THE UNITED SERVICE—*continued.*

in half-tone. Vol. xii., pages 76-82. January 1908. (Relates to 5 sketches recently discovered among some old papers by Capt. William Baird, U.S.A., and two executed under the Department of Drawing and preserved at West Point, where all the pictures are now gathered.) (271)

ART ET DÉCORATION.

"Les Premiers Ouvrages de Whistler." Par François Monod. Vol. xvii., pages 183-192. 1905. Seven reproductions. (272)

ARTIST.

"Whistler *v.* Eden." With a caricature portrait by C. Pellegrini. Vol. xxi., pages 40-41. 1898. Also: "Two Venice Pastels." Page 42. Two reproductions. (273)

ATLANTIC MONTHLY.

"Whistler." By Royal Cortissoz. Vol. xcii., pages 826-838. Dec. 1903. (274)

"Personal Recollections of Whistler." By Sidney Starr. Vol. ci., pages 528-537. April 1908. (275)

BRUSH AND PENCIL.

"Mr Whistler as a Teacher." By Louise W. Jackson. Vol. vi., pages 141-143. June 1900. (276)

Brush and Pencil—*continued.*

"Sir Joshua and Mr Whistler." By Gardner C. Teall. Vol. x., pages 272-275. (277)

"James McNeill Whistler, the Etcher." By Frederick W. Morton. Vol. xii., pages 305-319. Aug. 1903. Illus. (278)

"James McNeill Whistler, the Painter." By William F. Losee. Vol. xii., pages 319-333. Aug. 1903. Illus. (279)

"Whistler the Man as told in Anecdote." By Frank A. Hadley. Vol. xii., pages 334-359. Aug. 1903. Illus. (280)

"The Whistler Memorial Exhibition." By Fred W. Coburn. Vol. xiii., pages 436-449. March 1904. (281)

"A French View of Whistler." By E. E. Henderson. Vol. xvi., pages 88-92, June 1905. (282)

Bulletin de l'Art Ancien et Moderne.

"Whistler's Thames Etchings." By F. Courbain. Paris: Dec., 1903. (283)

Camera Work. (New York.)

"White Chrysanthemums." By Sadakichi Hartmann. Vol. v., pages 19-20. Jan. 1904. (284)

Catholic World.

"Mr Whistler and the Expatriated." By Frank Ward O'Malley. Vol. lxix., pages 340-344. June 1899. (285)

Cornhill Magazine.

"Whistler, the Purist." By Mortimer

Menpes. New Series, vol. xv., pages 760-768. Dec. 1903. (286)

CRITIC (THE).

"Whistler and Inconsequence." By C. B. (Christian Brinton). Vol. xxxviii., pages 32-33. Jan. 1901. (287)

Portrait of Whistler drawn by Ernest Haskell.

"Whistler." By Christian Brinton. Vol. xliii., page 113. Aug. 1903. Portrait. (288)

"Whistler's Boyhood." By A. J. Bloor. (Excerpts from the Journal of Whistler's Mother.) Vol. xliii., pages 247-254. Sept. 1903. (289)

"Whistler's Butterflies," by Annie Nathan Meyer. Vol. xliii., pages 254-256. Sept. 1903. Illus. (290)

"The Beginnings of James McNeill Whistler." By A. J. Bloor. (See also Feb. 6, 1892, page 91.) Portraits of Whistler and his younger brother, his father and mother, grandmother and grandfather, and reproductions of his first drawing. Vol. xlviii., pages 123-135. Feb. 1906. (291)

CURRENT LITERATURE.

"Anecdotes of Whistler." By J. W. Smith. Vol. xxi., page 341. April 1897. (292)

CURRENT LITERATURE—*continued.*

"James A. McNeill Whistler." Vol. xxxv., pages 310-315. Sept. 1903. Illus. (293)

DIE KUNST FÜR ALLE.

"James Abbott McNeill Whistler." Von Albert Dreyfus. VIII. Jahrg., Heft 5, pages 201-216. Feb. 1907. Twenty-four illustrations. (294)

"James A. McNeill Whistler." Von E. W. Bredt. Vol. xx., pages 10-13. 1904. (295)

ECLECTIC MAGAZINE.

Vol. iii., page 154. (296)

EDINBURGH REVIEW.

"The work of J. McN. Whistler." April 1905. Reprinted in pamphlet, 8vo, 23 pages. London: 1905. (297)

FINE ARTS QUARTERLY.

Philip Gilbert Hamerton. 1863. (298)

FORTNIGHTLY REVIEW.

"Mr Whistler's Lecture on Art." By Algernon Charles Swinburne. Vol. xlix., pages 745-751. June 1888. (299)

[This is the article that started the quarrel between the painter and the artist. Whistler's reply is "An Apostasy" in "The Gentle Art of Making Enemies." Page 250.]

"Whistler To-Day." Vol. lvii., pages 543-547. April, 1892. (300)

GAZETTE DES BEAUX-ARTS.

"James Whistler." Par Théodore Duret.

GAZETTE DES BEAUX-ARTS—*continued.*

2e Période. Vol. xxiii., pages 365-369. 1 Avril 1881. Original etching "Alderney Street," two reproductions. (301)

"Salon de 1884." Par L. de Forcaud. 2e Période. Vol. xxix., pages 484-485. Juin 1884. (302)

"Notes sur James Whistler." Par Pascal Forthuny. 3e Période. Vol. xxx., pages 381-391. Nov. 1903. One etching, five reproductions. (303)

"Artistes Contemporains: Whistler." Par Léonce Bénédite. Vol. xxxiii., pages 303, 496; Vol. xxxiv., page 231. Mai 1905. Illus. (304)

HARPER'S MAGAZINE.

"American Artists at the Paris Exposition." By Theodore Child. Vol. lxxix., pages 489-500. Sept. 1889. Illus. (305)

JOURNAL OF THE MILITARY SERVICE INSTITUTION.

"Art in the Army—A retrospect." By Brigadier-General J. P. Farley, U.S.A., Retired. (Includes Whistler's Career at West Point in Sketch, with some new anecdotes.) Vol. xlii., pages 32-62. Jan.-Feb., 1908. Reproductions of two drawings made by Whistler while a cadet. (306)

KNOWLEDGE.
"Mr Whistler's Etchings"—Exhibition at Bond Street Galleries. Vol. iii., pages 208-209. April 6, 1883. Illus. (307)

KUNST UND KÜNSTLER.
October, 1903. (308)

"Whistler." By Harry Graf. Vol. iii., pages 445-466. 1905. Thirteen illustrations. (309)

"Whistler's Radierungen." By R. E. D. Sketchley. Vol. iv., pages 493-504. 1906. Ten illustrations. (310)

"J. McN. Whistler." Par François Crucy. Vol. i., pages 40-45. April 1905. (311)

"Homages Posthumes." Sketch of James McNeill Whistler. By Maurice Guillemot. Pages 135-136. June 1905. (312)

L'ART ET LES ARTISTES.
Two illustrations. Portrait and reproduction of "Miss Alexander." (313)

LES ARTS.
"J. McNeill Whistler." By Arsène Alexandre. Thirteen illustrations. Portrait. No. 21, pages 22-32. Sept. 1903. (314)

LES LETTRES ET LES ARTS.
"Whistler et son Œuvre." Par Théodore Duret. 3e année. Vol. i., pages 215-226. 1 février 1888. (315)

LES LETTRES ET LES ARTS—*continued.*

Reproduces two paintings in photogravure and three etchings, two in photogravure and one in line. The issue was republished in English in New York and London, and the article was reprinted in a Japanese paper pamphlet of 25 copies by Boussod, Valadon et Cie, Paris, 1888.

LA RENAISSANCE LATINE. (4e année.)
"James MacNeill Whistler." Par J.-E. Blanche. Pages 353-378. Paris: 15 juin 1905. (316)
Also note at foot of first page.

LA REVUE DE L'ART ANCIEN ET MODERNE.
"Histoire d'un Tableau, 'Le Toast.'" Par Fantin-Latour. Vol. xvii., pages 21-31. Jan. 1905. Six illustrations. (317)

LIPPINCOTT'S MONTHLY MAGAZINE.
"James MacNeill Whistler." Poem by Florence Earle Coates. Vol. lxxii., page 640. Nov. 1903. (318)
"Cousin Butterfly: Being some memories of Whistler." (Cover title: "Cousin Butterfly: Reminiscences of Whistler.") Vol. lxxiii., pages 318-327. March 1904. (319)

MACMILLAN'S MAGAZINE.
"Masters of Etching." By Frederick Wedmore. Series of articles. London, 1874. (320)

MAGAZINE OF ART.

"Whistler as an Exponent of the Advanced Art." By Charles W. Dempsey. Vol. v., pages 358-359. 1882. (321)

"Mr Whistler's Pablo Sarasate." Vol. viii., pages 467-468. 1885. Illus. (322)

"Original Lithography: The Present Revival in England." By M. H. Spielmann. Vol. xxii. (323)

"British Etching: Turner, Wilkie, Geddes, Palmer, Whistler." By Frederick Wedmore. Vol. xvi., pages 181-186. April, 1893. Illus. (324)
See also Vol. viii., page 468.

"James A. McNeill Whistler: 1834-1903. Personal Recollections." By Val C. Prinsep, R.A. Vol. xxvii., pages 577-580. Oct. 1903. Illus. (325)

"The Man and the Artist." By M. H. Spielmann. Vol. xxvii., pages 580-584. Oct. 1903; and Vol. xxviii., pages 8-16. Nov. 1903. Illus. (326)

M'CLURE'S MAGAZINE.

"Whistler—Painter and Comedian." Vol. vi., pages 374-378. Sept. 1896. Portrait from photo owned by H. S. Mendelsohn and reproduction of painting of Whistler's mother. (327)

Minerva, Revista delle Reviste.
"Morte di Whistler." Vol. xxiii., pages 861-862. 16 Agosto 1903. (328)

Munsey's Magazine.
"Whistler from Within." By Christian Brinton. Vol. xxxvi., pages 3-20. Oct. 1906. Sixteen reproductions. (329)

New England Magazine.
"Whistler's Father." Vol. xxix., new series, pages 235-239. Oct. 1903. Portrait. (330)

North American Review.
"James McNeill Whistler." By Joseph Pennell. Vol. clxxvii., pages 378-384. Sept. 1903. (331)

Pall Mall Magazine.
"James Abbott McNeill Whistler." By Wilfred Meynell. Vol. xxxi., pages 404-417. Nov. 1903. Illus. Portrait. (332)
"Whistler's Academy of Painting: Some Parisian Recollections." By Cyrus Cuneo. Vol. xxxviii., pages 531-540. 1906. Seven illus. (333)

Pearson's Magazine.
"The Romance and Tragedy of Wood Engraving." By James Creelman. Vol. xxi., page 294. March 1907. (334)

Putnam's Magazine.
"Idle Notes by an Idle Reader." (Com-

ment on Wedmore's "Whistler and Others.") Nov. 1906. (335)

QUARTERLY REVIEW.

"Watts and Whistler." By Roger E. Fry. Vol. ccii., pages 607-623. April 1905. (336)

REVIEW OF REVIEWS. (American Edition.)

"James Abbott McNeill Whistler." Vol. xxviii., pages 173-176. Aug. 1903. Illus. Portrait. (337)

REVUE BLEUE.

"James Whistler et le Mystère dans la Peinture." By Camille Mauclair. Vol. lxxii., pages 440-444. Oct. 3, 1903. (338)

SCRIBNER'S MAGAZINE. (Old Series.)

"Whistler in Painting and Etching." By W. C. Brownell. Vol. xviii., pages 481-495. Aug. 1879. Illustrations. Also a number of anecdotes in the "Bric-à-Brac." (339)

SCRIBNER'S MAGAZINE. (New Series.)

"The Master of the Lithograph—James McNeill Whistler." By Elizabeth Robins Pennell. Vol. xxi., pages 277-289. March 1897. (340)

Twelve lithographs reproduced in halftone.

"The Lady with the Yellow Buskin." Critique by Reginald Cleveland Coxe under "The Field of Art." Vol. xliii., pages 638-639. (341)

STRAND MAGAZINE.

"Recollections of a Bohemian." By Sterling Mackinlay, M.A., Oxon. "Some Studio Stories, 1." Vol. xxix., pages 576-583. (Several minor anecdotes of Whistler.) London-New York issue. June 1905. (342)

THE ACADEMY.

"Mr Whistler's Pastels." Vol. xix., page 142. Feb. 19, 1881. (343)

"Mr Whistler's Exhibition." (Fine Art Society.) Vol. xxiii., pages 139-140. Feb. 24, 1883. (344)

Note by F. Wedmore on the Chicago Exhibition organized by Mr Frederick Keppel. March 19, 1892. (345)

"The Two Whistlers." By "C. L. H." Vol. lxv., pages 90-91. July 25, 1903. (346)

"The Lost Whistler"—concerning the portrait of Miss Laura Barr, daughter of Robert Barr. Vol. lxv., page 390. Oct. 10, 1903. (347)

THE ART REVIEW.

"Whistler, the Head of the Impressionists." By Charles De Kay. Vol. i., No. 1, pages 1-3. New York: Nov. 1886. (348)

THE BOOK-BUYER.

"Whistler and the Woodcutter." By E. L. Cary. Vol. xxii., pages 105-109. March, 1901. (349)

THE BOOK-BUYER—*continued.*

"Whistler at West Point." By Thomas Wilson. Vol. xvii., pages 113-115. Sept. 1898. (350)

THE BOOKMAN.

"Whistler and Swinburne." Vol. xviii., pages 69-70. Sept. 1903. (351)

"Review of Menpes' Whistler." By Frank Fowler. Vol. xx., pages 150-151. Oct. 1904. (352)

THE BOOK-LOVER'S MAGAZINE.

"Mr Whistler's Names, Addresses and Birthplaces." By S. D. Shallard. Vol. vi., pages 35-37. Part I. 1905. Also: "Notes for a Whistler Bibliography." By Thomas R. Way and G. R. Dennis. Page 14, same part. (353)

THE BOOKLOVER'S MAGAZINE. (Philadelphia.)

"Mortimer Menpes, Colorist." By Dorothy Menpes. Vol. iii., pages 57-63. (354)

References to Menpes' debt to Whistler as a teacher of colouring.

THE BURLINGTON MAGAZINE.

"Whistler, as Etcher and Lithographer." By Joseph Pennell. Vol. iii., pages 160-164. Nov. 1903. Three reproductions. (355)

"The Whistler Memorial Exhibition." By Bernhard Sickert. Vol. vi., pages 430-439. March 1905. (356)

THE BURLINGTON MAGAGINE—*continued.*

"Whistler and Modern Art." By C. J. Holmes. Vol. xiv., pages 204-206. Jan. 15, 1909. (357)

THE CENTURY MAGAZINE.

"Whistler's Academy of Painting." By Cyrus Cuneo. With (4) pictures by the Author. Vol. lxxiii., pages 19-28. Nov. 1906. (358)

"Stories of Whistler." By Otto H. Bacher. Vol. lxxiv., pages 100-111. May 1907. Illus. (359)

"The Later Works of Augustus Saint-Gaudens." By Homer Saint-Gaudens. (Whistler Memorial at West Point illustrated and described.) Vol. lxxv., pages 695-714. March 1908. (360)

"Recollections of Whistler While in the Office of the United States Coast Survey." By John Ross Key. Vol. lxxv., pages 928-932. April, 1908. (With portrait hitherto unpublished, drawn by Whistler, of John Ross Key, grandson of Francis Scott Key.) (361)

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"Whistler Lithographs." By Elisabeth Luther Cary. Vol. i., No. 3, pages 69-74. Illus. (389)

"Whistler's Etchings." By Elisabeth Luther Cary. Vol. i., No. 6. First paper, pages 178-183. Second paper, Vol. i., No. 7, pages 209-215. Illus. (New York: Moffat, Yard & Co., 1905-1906.) (390)

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"Mr Whistler's Lithographs." By Thomas R. Way. Vol. vi., pages 219-227. Jan. 1896. Six reproductions. (393)

"Two Venice Pastels." Vol. xxi., pages 42-44. Jan. 1898. Illus. (394)

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"The Oil Painting of James McNeill Whistler." By Oswald Sickert. Vol. xxi., pages 2-10. "Mr Whistler as a Lithographer." By T. R. Way. Pages 10-21. Nov. 1903. Illus. (396)

"Some Venice Recollections of Whistler." By William Scott. Vol. xxx., pages 97-107. Nov. 1903. Illus. (397)

"James McNeill Whistler: His Art and Influence." By A. L. Baldry (Alfred Lys). Vol. xxix., pages 237-245. "Reminiscences of Whistler." By Mortimer Menpes. Recorded by

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Illustrated with "Portraits of J. McNeill Whistler," from the etching by Mortimer Menpes, in photogravure; "Portrait Study in Pastel," by Whistler, reproduced in lithography by T. R. Way; "On a Venetian Canal," in three colours; "A Little Sea-Piece," in water-colour, and twelve reproductions in line and half-tone.

"A Few of the Various Whistlers I Have Known." By George H. Boughton. Vol. xxx., pages 208-218. Dec. 1903. Portrait. Illus. (399)

"Whistler in Belgium." By Octave Maus. Vol. xxxii., pages 7-10. July 1904. (400)

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"A Whistler Exhibition" (Copley Hall, Boston). Aug. 20, 1903. (466)

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Du Maurier's first drawing in "Punch." Showing Whistler and himself calling at a photographer's. Vol. xxxix. Oct. 6, 1860. (601)

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Vignette—Title of Vol. lxxxix., with Portrait of Whistler as "Mr Punch" delivering his "Ten o'Clock." Drawn by Charles Keene. Vol. lxxxix. July 4, 1885. (603)

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"Whistler." Par Gustave Geffroy. Pages 441-445. Sept. 1, 1903. Illus. Portrait. (604)

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"A Great Whistler Memorial Exhibition." March 5, 1904. (605)

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"Mr Whistler's Etchings"—Exhibition at Bond Street Galleries. Vol. lv., pages 241-242. Feb. 24, 1883. (606)

"Mr Whistler's Pictures." Vol. lxxiii., page 357. March 29, 1892. (607)

"Papillon Rouge." By Max Beerbohm. Vol. lxxxiv., pages 546-547. Nov. 20, 1897. (608)

"If He Had Believed Himself." Article by D. S. MacColl discussing failure

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"Mr George Boughton, R.A.: Whistler and the Saturday Review." By D. S. MacColl. Vol. xcvi., pages 758-759. Dec. 1903. (610)

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"Mr Whistler and the National Art Collections Fund." Letter by Frank Rutter. Vol. xcix., pages 427-428. April 2, 1904. (612)

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"Whistler's Residence Here." July 19, 1903. (616)

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"Some Whistler Maxims." Page 267. Aug. 1, 1899. (618)

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"Mr Whistler and Artistic Solipism." By A. J. Finberg. Aug. 8, 1903, page 198. (619)

"Mr Whistler." Pages 133-134. July 25, 1903. (620)

"Whistler's Etchings." (Exhibition at Obach's Gallery.) Vol. ii., pages 588-589. Oct. 31, 1903. (621)

"Whistler Sale in Paris." (From the collection of Madame Carmen.) Vol. ii., page 760. Dec. 5, 1903. (622)

Note on an Exhibition of Whistler's pastels. Dec. 19, 1903. Page 833. (623)

Note on Exhibition at the Burlington Fine Arts Club, including paintings by Whistler. Page 24. Jan. 2, 1904. (624)

Note on Whistler's painting, "Valparaiso," at the International Society's Exhibition. Page 120. Jan. 23, 1904. (625)

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Review of the Eddy and T. R. Way-George R. Dennis books. Page 312. March 5, 1904. (626)

Review of the administration of the Chantry bequest. By D. S. MacColl. Criticises failure to purchase any example of Whistler's work. Page 470. April 9, 1904. (627)

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"Concerning Whistler Etchings." By Mabeth Hurd Paige. Vol. iv., pages 484-5. Feb. 15, 1908. Four reproductions. (630)

Note on proposed replica of the Whistler Memorial. Letter of Helen Mansfield. Vol. v., page 1128. Oct. 10, 1908. (631)

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"Wonders of Whistler's Brush and Pencil." Feb. 24, 1904. (632)

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"The Art of Whistler." By Ernest Knaufft. Vol. lxxxvii., pages 273-278. Sept. 5, 1903. (633)

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"Some Impressions of Whistler." Vol. xxxvi., page 110. Feb. 16, 1904. (638)

Review of A. J. Eddy's "Recollections and Impressions," by Edith Kellogg Dunton. Vol. xxxvii., pages 56-58. Aug. 1, 1904. (639)

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"The Authorized Life of Whistler." Review of the Pennell Book. By Fred. W. Gookin. Vol. xlv., pages 448-450. Dec. 16, 1908. (641)

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"Etchers and Collectors of Etchings." New York: Nov. 22, 1889. (642)

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"A Generation of American Etchers." April 23, 1906. (652)

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"Whistler Lithographs at the Grolier Club." April 27, 1907. (654)

"The Official Life of Whistler." Nov. 28, 1908. (655)

"The House of Whistler." Dec. 31, 1908. (656)

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"Whistler's Favourite Model." Dec. 18, 1903. (659)

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"First Big Exhibition here of Whistler Paintings." April 2, 1910. (661)

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"The Letters of Whistler." July 4, 1907. (663)

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"Exhibition at The Ecole des Beaux Arts." By E. R. Pennell. Vol. lxxx., pages 476-478. June 15, 1905. (675)

"Whistler Pictures at Windsor." By E. R. Pennell. Vol. lxxxii., pages 363-364. May 3, 1904. (676)

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"Facts Concerning the Freer Art Collection." March 11, 1906. (685)

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"A Defense of Whistler." July 28, 1903. (686)

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"Mr Whistler in Paris." March 3, 1893. (687)
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March 8, 1890. (689)

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"Whistler *versus* Ruskin." New Series. Vol. xviii., page 18. Jan. 1879. (717)

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"Whistler." By Walter Dowdeswell. Vol. xxxix., pages 97-103. April 1887. Illustrations: Dry-point portrait; two sketches of Whistler's studio by G. P. Jacomb-Hood; three etchings and three paintings reproduced on wood. First English appreciation, reproducing "A Further Proposition." (720)

Note on purchase of "Portrait of My Mother" by the French Government. Page 31. Jan. 1892. (721)

The Leyland Collection. Two papers, 2 illus. The "Peacock Room" and shutter in dining-room. Pages 132-135. May 1892. (722)

"Mr Whistler's Paintings in Oil." By D. S. MacColl. Vol. xlv., pages 88-93. March 1893. (723)
Seven paintings reproduced in half-tone.

"Art and Mr Whistler." Vol. xlvi., pages 358-360. Dec. 1894. "Les Bonnes du Luxembourg," original lithograph by Whistler, and two reproductions, "The Little White Girl and "The Comte de Montesquieu." (724)

"Portrait of Himself," under "Recent Exhibitions." Page 223. July 1895. (725)

"Art Notes." Page 350. Nov. 1895. (726)

"Revival of Lithography." By F. Wedmore. Page 11. "Whistler's Lithographs," 3 reproductions. Pages 26-27. Jan. 1896. (727)

"Evelyn: An Original Lithograph by Whistler." By Joseph Pennell. Page 88; full-page plate, page 89. March 1896. (728)

"New Pictures by Mr Whistler." By D. C. T. (David Croal Thompson.) Vol. xlix., pages 10-13. Jan. 1897. (729)
Five half-tone reproductions of paintings.

"Some Early Pictures by Mr Whistler." Vol. xlix., pages 289-291. Oct. 1897. (730)

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Three reproductions in half-tone, and W. Hole's etching of Whistler.

Note under "Passing Events" on proposed Whistlerian Gallery. Page 350. Nov. 1897. (731)

"International Art at Knightsbridge." By Thos. Dartmouth. Three half-tones. Photograph of "The Whistler Wall" reproduced. Pages 249-251. Aug. 1898. (732)

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Half-tone reproduction of portrait by W. Nicholson from "Twelve Portraits," page 384; note on same, page 383. Dec. 1899. (734)

"The Piano," full-page plates. Description, page 198. July 1900. (735)

"James Abbott McNeill Whistler: Some Personal Recollections." By David Croal Thompson. Pages 265-268. Sept. 1903. (736)

Five half-tone illustrations.

Note under "Passing Events": Proposed Whistler Exhibition. Page 317. Oct. 1903. (737)

Notes under "Passing Events," pages 33-35. "The Model Lying Down," half-tone reproduction, page 30. "A Symphony in White," full-page

plate, opp. page 36; description, page 40. Jan. 1904. (738)

"A Group of Drawings by Whistler." 2 illus. Pages 65-66. Feb. 1904. (739)

Note under "Passing Events" relative to Whistler exhibition by the Copley Society of Boston. Page 173. May 1904. (740)

Note under "Passing Events." Page 270. Aug. 1904. (741)

"Portrait of Miss Alexander," full-page plate, opp. page 69; description, page 78. March 1905. (742)

"Whistler and His London Exhibition," by David Croal Thompson. Three illus. Pages 107-110. April 1905. (743)

"Nocturne in Blue and Silver," full-page plate, page 139. May 1905. (744)

A "Confession" by Whistler, page 9. Jan. 1906. (745)

Note under "Passing Events," page 60. Feb. 1906. (746)

Note under "Passing Events," page 160. May 1906. (747)

Note under "Passing Events," page 186. June 1906. (748)

"The Whistlerian Dynasty at Suffolk Street." By A. Ludovici. Part I.

Two illustrations. Pages 193-195. July 1906. (749)

"The Whistlerian Dynasty," etc. Part II. Three illustrations. Pages 237-239. Aug. 1906. (750)

Note under "Passing Events," page 350. Nov. 1906. (751)

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Note under "Passing Events," page 91. March 1907. (753)

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"The Pictures of 1891." No. 55, May 4, 1891. "Mr J. McNeill Whistler's Portrait of Carlyle." Page 106. Reproduction. "The Pictures of 1892." No. 62, May 2, 1892. "Mr Whistler's Portrait of His Mother." Page 124. Reproduction. (755)

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"The Sixties." 1855-70. By Gleeson White. With numerous illustrations by Ford Madox Brown, A. Boyd Houghton, Arthur Hughes, Charles Keene, M. J. Lawless, Lord Leighton, P.R.A., Sir J. E. Millais, P.R.A., G. Du Maurier, J. W. North, R.A., E. J. Pinwell, Dante Gabriel Rossetti, W. Small, Frederick Sandys, J. McNeill Whistler, Frederick Walker, A.R.A., and others. Sm. quarto, 204 pages. Westminster: Archibald Constable and Co. 1897. (756)

Whistler references: pages 32, 40, 47, 145, 152. Reproduces the four woodcuts from Once a Week.

PAPERS FROM PUNCH. By H. D. Browne. London: Elkin Matthews & Co., 1898. (757)

Whistler reference: page 167, "Odds and Ends: Le Comte Robert de Montesquieu de Fezensac," by Whistler. With verses and caricature of the Fezensac portrait.

"PHIL MAY'S SKETCH BOOK." Fifty cartoons. Popular Edition. 4to, 50 pages. London: Chatto & Windus, 3 St Martin's Lane, 1903. (758)

"Whistler and Wilde." Page xiii.

"That was an awfully funny joke you made last night. I wish I could say it was mine."

"You will, my boy; you will."

THE POET'S CORNER. By Max Beerbohm. Folio, 44 pages. London: William Heinemann, 1904. (759)

Issued from same sheets in New York by Dodd, Mead & Co. the same year. Caricatures in colour without text. The cartoon on page 41, entitled "Dante Gabriel Rossetti in His Back Garden," includes a sketch of Whistler.

"THE WHISTLER COMPENDIUM." Four-page leaflet announcing work of that title by S. D. Shallard. Edinburgh: Otto Schulze & Co., 1905. (760)

(Never issued.)

HERETICS. By Gilbert K. Chesterton. Sq. 12mo, 305 pages. London: John Lane, the Bodley Head, 1905. (761)

The Wit of Whistler discussed in chapter xvii., pages 234-246.

PRE-RAPHAELITISM AND THE PRE-RAPHAELITE BROTHERHOOD. By W. Holman Hunt, O.M., D.C.L. With 40 photogravure plates and other illustrations. 8vo, 2 vols. Pages 512+493. London: Macmillan & Co. 1905. (762)

Whistler references: Vol. II., pages 360-362.

REPORT OF THE ACTING SECRETARY (Richard Rathbun) of the Smithsonian Institution for the year ending June 30, 1906. 8vo, 91 pages. Washington: Government Printing Office, 1906. (763)

Referring to the Art Collection of Charles L. Freer. Pages 28-31.

THE FINE ART COLLECTION OF GLASGOW. With an Introductory Essay by James Paton, F.L.S., Curator of the Gallery. Quarto. With 45 plates and 44 pages of text. Glasgow: James Maclehose & Sons, Publishers to the University. MCMVI. (764)

Portrait of Carlyle reproduced, Plate 34.

A WHISTLER MEMORIAL: His Birthplace, Lowell, Massachusetts, U.S.A. 16mo, folder. With picture of the Whistler house. Issued by the committee in charge of the Memorial. Lowell, June 12, 1908. (765)

ANNUAL REPORT OF THE UNITED STATES MILITARY ACADEMY. 1908. 8vo, 79 pages. Washington: Government Printing Office. 1908. (766)

Reference to Whistler Memorial, page 48.

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Reference to Whistler Memorial, page 49.

COMPOSITION IN PORTRAITURE. By Sidney Allen (Sadakichi Hartmann). With one hundred and thirty-six half-tone illustrations and numerous diagrams. 8vo, 116 pages. New York: Edward L. Wilson, 1909. (768)

Frontispiece: Portrait of Carlyle. Whistler references: pages 177, 178, 179 and 180.

"YET AGAIN." By Max Beerbohm. Cr. 8vo., 324 pages. London: Chapman & Hall, Limited, 1909. (769)

Contains "Whistler's Writing," pages 105 to 119.

HISTOIRE DES BEAUX-ARTS, 1800-1900. Par Léonce Bénédite. Imp. 8vo, 738 pages. Paris: Ernest Flamarion, N.D. (1909). (770)

Whistler references: pages 508-511.

GROLIER CLUB. Announcement of the Publication of the Catalogue of the Etched Work of James McNeill Whistler. Four-page leaflet, 8vo. New York. Jan. 25, 1910. (771)

GROLIER CLUB. Four-page leaflet, 8vo, announcing the annual meeting for Thursday evening, Jan. 27, 1910, and the opening of a "Representative Exhibition of Etchings and Dry-Points by Whistler." Reproduces etching "Weary." (No. 92 Mansfield.) (772)

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